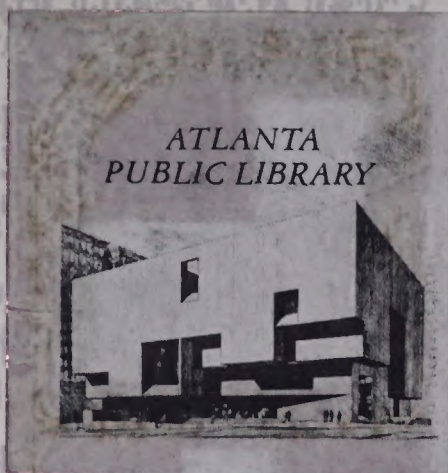




Gallery of AMERICAN WEATHERVANES and WHIRLIGIGS

Robert Bishop & Patricia Coblentz





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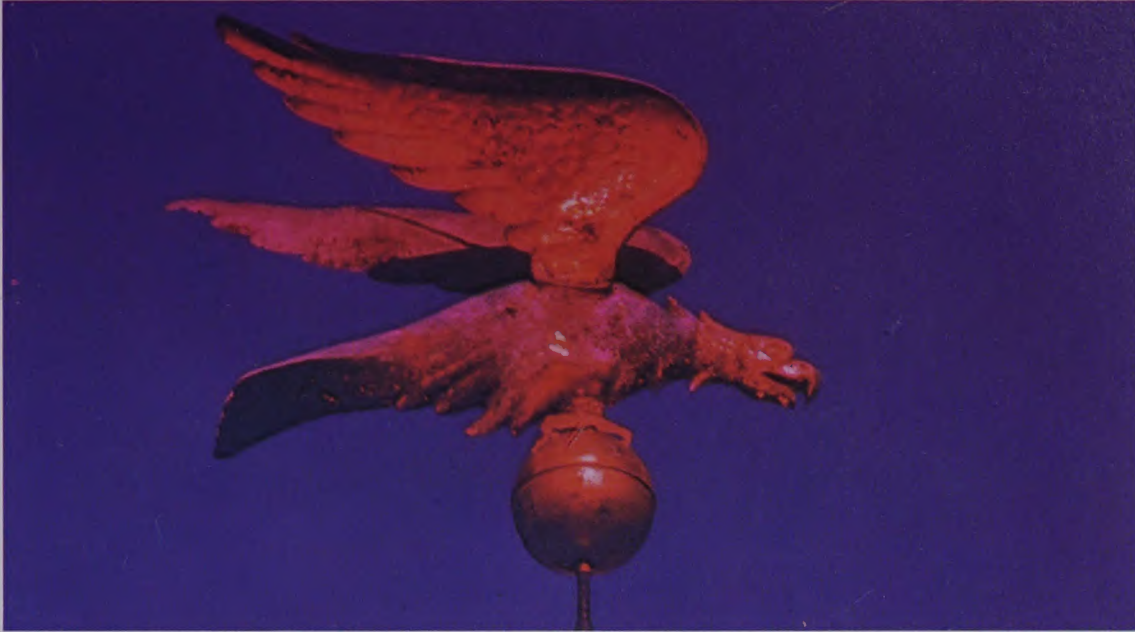
(Page 1). Rooster. James Lombard (1865-?). Bridgton, Maine. Late 19th century. Wood. H. 14". James Lombard was born in Baldwin, Maine. He was a farmer by profession and an amateur furniture and weathervane maker. This vane appears to retain much of its original paint and has the distinct spots that are frequently part of the decoration on vanes painted by Lombard. The sculptural quality of this piece elevates it above most of Lombard's roosters and hens, which are easily recognizable by their unique tail feathers. (Private collection)

(Page 2). Rooster. Artist unknown. Maine. 1786. Pine, carved and gilded. L. approx. 48". This is reputed to be the oldest American wooden weathervane still in use. It originally topped the Old Custom House in Portland, Maine. The maker assembled pieces of wood and glued and nailed them together to form the body of this rooster, which is a dramatic three-dimensional representation of the weathercock. (J.B. Brown & Sons, Portland, Maine)

(Page 3). Blériot monoplane. Artist unknown. Poland Springs, Maine. 1909. Copper. L. 57". This one-of-a-kind vane decorated the top of The Poland Springs House, one of the most popular of the famous nineteenth-century spas. Tradition indicates that Louis Blériot, the first man to cross the English Channel in a heavier-than-air machine, flew his monoplane to America in 1909 and raced it at Portland and Poland Springs, Maine. He was the victor in all events. Blériot's accomplishments delighted everyone to such an extent that this vane was created to commemorate his visit. (Dr. William Greenspon)

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INTRODUCTION

Although the weathervane was crafted and used in many countries throughout Europe prior to the settling of the New World, it was in America that it reached its most sculptural and beautiful form.

The appreciation of American weathervanes as works of art began during the early 1920s and has accelerated dramatically during the last few years. The great Picasso had a special appreciation of their beauty: "Cocks, there have always been cocks, but like everything else in life we must discover them—just as Corot discovered the morning and Renoir discovered girls... Cocks have always been seen, but never as well as in American weathervanes."¹

Weathervanes had their roots in forms that were developed out of early man's need to understand and predict the most ephemeral of nature's forces—the wind. He was probably puzzled by the invisible breezes that on occasion surrounded him. He was aware of their presence by the bending of trees and by the wafting of smoke from his cooking fire. The need to predict with a relative degree of accuracy the changes in weather heralded by the direction of the wind certainly led to the development of the weathervane, one of the first meteorological instruments devised.

The Old English word *fane* referred to a fabric flag or banner used by kings, knights, or military commanders to indicate their rank. These ensigns were carried into battle or fixed to the turrets of castles. Metal ensigns were then developed because they were more durable than the fabric flags, which had to be replaced frequently.

Most of the early metal banners used as architectural embellishments were stationary and consequently did not turn in the wind or serve as wind indicators; therefore their purpose could only have been decorative. The revolving vane, however, was nearly always intended to be a wind indicator, and it was designed so that the head, or pointing element, faced into the wind.

Seafaring Viking warriors appropriated the metal banner for their own purposes. They bedecked their tall-masted ships with richly gilded, quadrant-shaped vanes, which, unlike those used on land, did not give the wind's true direction; they simply indicated a combination of the vessel's and the wind's directions.

During the Middle Ages and the Renaissance the wind vane began to appear on an ever-increasing number of churches, châteaux, and castle turrets, and, as cities grew across Europe, on governmental and ecclesiastical buildings also. After the French Revolution the weathervane became widespread and was used on the homes and shops of the common man as well.

The person who designed the initial figural vane will undoubtedly never be known. Around 48 B.C., however, Andronikos Kyrrestes of Kyrrhos, a Greek astronomer, erected at Athens a water clock known as the Tower of the



1 (opposite). Grasshopper. Shem Drowne. Boston, Massachusetts. 1742. Copper, hammered. L. 52". Since it was first made, this famous vane has perched on top of Boston's Faneuil Hall. Charles Bulfinch (1763–1844), the distinguished architect, supervised the enlargement of Faneuil Hall in 1805. At that time he moved the cupola to the east end of the marketplace from the middle of the roof, in order to create a more visible position for the grasshopper. Shem Drowne frequently used glass eyes on his vanes. The Indian archer that originally topped the Province House in Boston, Massachusetts (fig. 5), and this vane appear to have their original green glass eyes. The golden cockerel (fig. 2), which first perched atop the New Brick Church built on Hanover Street, Boston, is also fitted with glass eyes. Records from the First Church in Cambridge, Congregational, indicate that these glass eyes were replaced in 1822. Drowne is known to have made at least one copy of the grasshopper; it was used by Peter Faneuil on his home.* (Photograph courtesy Shiseido, Tokyo, Japan)

2 (above). Golden cockerel. Shem Drowne. Boston. 1721. Copper. L. 64". Drowne made this vigorous, self-confident cockerel out of two kettles. It weighs approximately 172 pounds and is more than one foot thick. This piece is believed to be the oldest vane made in New England that is still in use. (First Church in Cambridge, Congregational, United Church of Christ, Cambridge)





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6 (opposite). Detail of the Bayeux tapestry. Artists unknown. Possibly England. c. 1077. Linen material, bleached and embroidered with wool. H. 19½"–20½", L. 230'10¼". This detail depicts the mounting of the weathercock in 1065 on Westminster Abbey. The entire needlework relates the story of Harold Godwinson, from the moment when, as Earl of East Anglia, he said good-bye to King Edward the Confessor in 1063 or 1064, before setting sail from Bosham, until his death at the Battle of Hastings on October 14, 1066, and the flight from the battlefield of the English survivors. (Musée de la Reine Mathilde, Bayeux)

7 (right). Cock. Artist unknown. United States. Late 19th century. Metal. L. 12". An inordinate amount of detail is included in the overall design of this handsome piece. The body is three-dimensional, and the tail is fashioned from a single piece of metal, which has been worked in an elaborate feather pattern. (Ben Mildwoff)



was to be capped with a cock, the emblem of Saint Peter and an allusion to Christ's statement to Peter on the eve of the Crucifixion: "I tell you, Peter, the cock will not crow this day, until you three times deny that you know me" (Luke 22:34).

An eleventh-century artist even embroidered in the Bayeux Tapestry (fig. 6) a scene of a craftsman attaching a rooster vane to the spire of the recently constructed Westminster Abbey. A medieval Roman hymn writer emphasized that the weathercock form typified watchfulness as well as religious office:

Cock he is a marvelous
Bird of God's creating,
Faithfully the priestly life
In his ways relating,
Such a life as he must lead
Who a parish tendeth
And his flock from jeopardy
Evermore defendeth.²

Because weathercocks were often three-dimensional they required more maintenance than their silhouette banneret counterparts. The cock on St. Paul's Cathedral in London was restored and regilded in 1273, 1314, 1420, 1455, and 1461 before it blew down and was destroyed when it crashed against a sign in the churchyard in 1505.

With the rebuilding of London after the devastating fire of 1666, the weathervane achieved new popularity. The cock, heraldic-style banners, and simple arrows were the devices that the architect Sir Christopher Wren and his contemporaries used most often. Wren, the architectural genius of his

time, redesigned more than fifty of the eighty-seven churches destroyed in the holocaust. His fascination with wind and weather inspired the creation of his "weather clock," an invention that recorded wind and/or rainfall.

Weathervanes were unquestionably used in mid-seventeenth-century America. Although no specific New World vane is known to exist from this period, marginal decorations on early maps in the form of cityscapes illustrate their use in New York in the last half of the seventeenth century.

Ambitious inventors never ceased trying to perfect the weathervane as a wind indicator. In pre-Christian times Marcus Terentius Varro, a contemporary of Julius Caesar, devised a system whereby the turnings of the vane were indicated by a pointer on a dial indoors. Egnatio Danti, who designed vanes for buildings in Bologna and Florence, revived the idea and published diagrams of a similar mechanism in 1578. He explained that a vane could be connected by a series of gears to a dial set into the exterior wall of a building or into the ceiling of an interior room. When the wind shifted and caused the vane to revolve, the pointer on the face of the dial reflected the change.

Thomas Jefferson was the first American known to have made use of such an indicator dial (fig. 11). This ingenious affair was located in the ceiling of the entrance portico at Monticello in Charlottesville, Virginia, and was visible from several locations within the house. It seems probable that this installation was recorded in contemporary journals, for an outdoor indicator was found on a farmhouse in Skowhegan, Maine, where it had been in use since the early nineteenth century (fig. 12).

By the middle of the seventeenth century, stationary compass pointers (directionals) had been added to the weathervanes. These made it easier to determine accurately in which direction the head of the vane was pointing as it turned in the wind.

An advertisement in the 1762 *Gentleman's Magazine*, published in London, mentioned new efforts to make the weathervane more accurate: "A Vane of a new construction has been erected on the spire of Salisbury Cathedral. It is made of copper, gilt with gold, measures near seven feet in length, runs on four wheels, and will turn with the gentlest breeze that blows."³

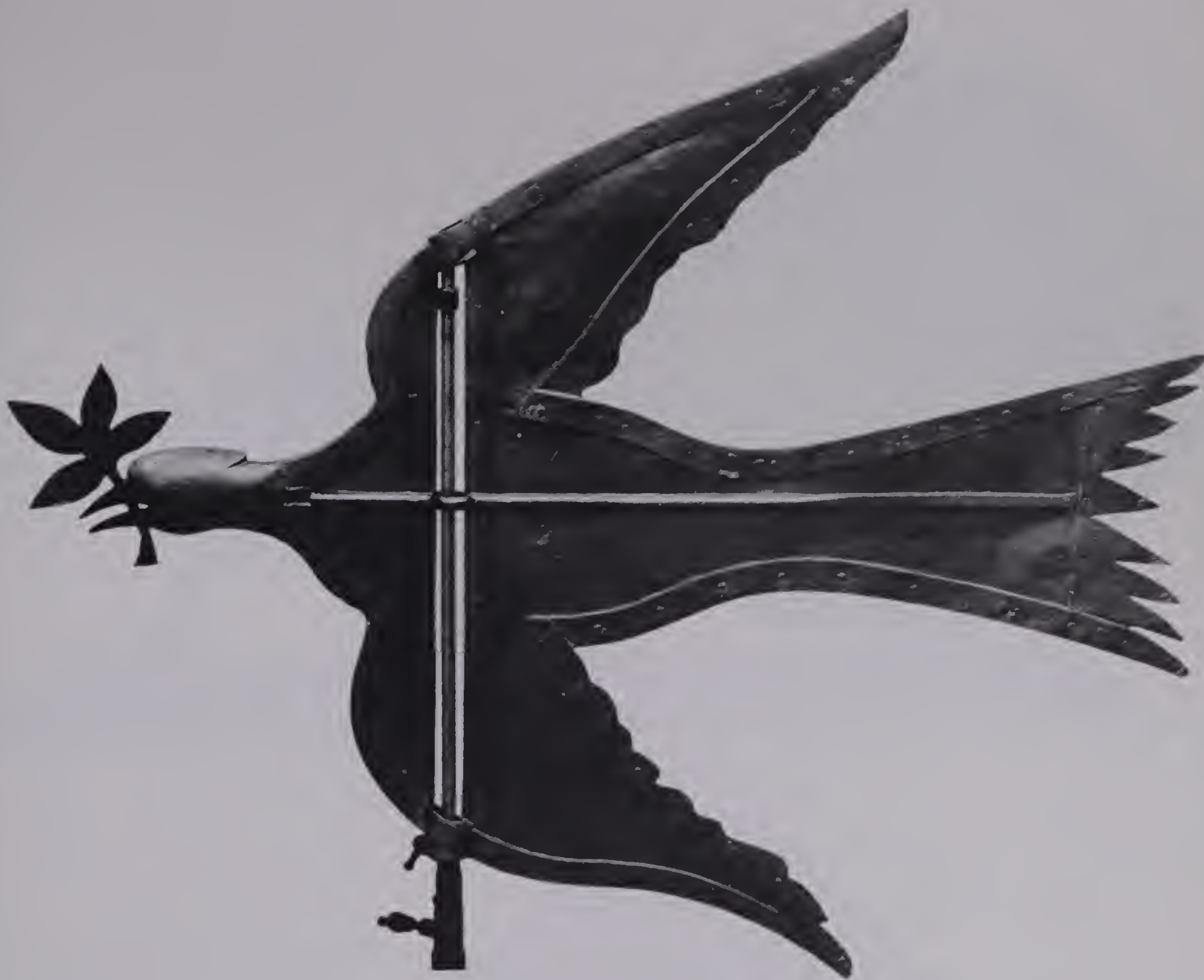
The weathervane was extremely popular in America because weather forecasting was vitally important to the seafaring and agricultural lives led by the Colonists. It also became a symbol of newfound social and political equality because any man could now raise an elaborate metal banner as a make-believe coat of arms over his home or farm.

Few seventeenth-century American weathervanes survive. Of those extant, the wrought-iron example (fig. 8) from a mill erected in 1699 in Pennsylvania is outstanding for its historical association. The mill was operated by William Penn, Samuel Carpenter, and Caleb Pusey, who proudly



8 (above). Banner. Artist unknown. Pennsylvania. 1699. Iron. H. 12". Few seventeenth-century vanes that are as well documented as this piece survive. The vane is from a mill erected and operated by William Penn, Samuel Carpenter, and Caleb Pusey, and their initials are included in the design. The mill was located in Pennsylvania's principal town, the Swedish settlement of Upland, where Penn first touched Pennsylvania soil when he arrived in October 1682. He renamed the town Chester and it became the temporary capital of the new province. (Historical Society of Pennsylvania, Philadelphia)

9 (opposite, top). Dove of Peace. Joseph Rakestraw. Philadelphia. 1787. Copper, iron strips. L. 42¼". This vane was made at the request of George Washington and was installed atop his Virginia home, Mount Vernon. Silhouette pieces, which were cut from a single sheet of metal, were nearly always braced or strengthened by the addition of iron straps. (The Mount Vernon Ladies' Association of The Union, Mount Vernon, Virginia)



10 (below). Painting of the west front, Mount Vernon. Artist unknown. United States. c. 1792. Oil on canvas. H. 22". The dove weathervane can be seen in place atop the cupola. (The Mount Vernon Ladies' Association of The Union, Mount Vernon, Virginia)





11 (above). Wind indicator and compass. Thomas Jefferson. Virginia. Installed after 1796. Wood, painted black with gold letters. W. at widest part 23 $\frac{1}{4}$ ". This directional indicator was attached to a metal shaft leading from the weathervane on the roof to the ceiling of the entrance portico. As the vane turned in the wind, the dial changed, pointing to the direction in which the wind was blowing. The indicator could be seen from many vantage points within Jefferson's famous dwelling, Monticello. (Thomas Jefferson Memorial Foundation, Charlottesville, Virginia)

12 (opposite). Horse weathervane and indicator. Artist unknown. Maine. First quarter of 19th century. Wood and metal. L. of vane 40". The directional was originally mounted under the eaves of a late eighteenth-century farmhouse in Skowhegan. The face of the dial is severely weathered and probably was not repainted when the house was. The trotting horse is a silhouette and has weathered extensively as well. Like so many early vanes, sportsmen used it for a target and holes are evident in the stomach of the horse and on the supporting base. (Private collection)

included all of their initials in this banner vane, which was forged by a local blacksmith.

At first, Colonials probably imported their vanes from Europe. The next logical step was the direct copying of the imports by local craftsmen. Finally, the development of local skills and artistic sensibilities led to a flowering of creative genius that elevated the vane maker from craftsman to artist. The weathervane became one of America's first forms of sculpture. The vigor, boldness, and ingenuity displayed by eighteenth-century American weathervane makers have come to be internationally recognized.

Weathervane makers were famous in their own time, too. Probably Deacon Shem Drowne (b. 1683, Kittery, Maine; d. 1774) has received more attention than any other American vane maker. His family moved to Boston in 1692, where he later became one of the leading metalsmiths in the growing seaport town. A rooster (fig. 2) was ordered from him for the New Brick Church built on Hanover Street by a congregation that was seceding from the older New North Church on North Square. In derision, the new structure became known as the "Revenge," "Cockerel," or "Holy Rooster" Church. Drowne's vane, which he fashioned from two copper kettles in 1721, is over five feet high and weighs 172 pounds. It has been in continual use on several different churches and is now perched atop the First Church in Cambridge, Congregational, in Cambridge, Massachusetts.

Much of Drowne's work seems to have been protected by Divine Providence, for his "blew ball" and banner (fig. 3) mounted on Christ Church, Salem Street, Boston, on August 15, 1740, still surmounts the steeple.

The Faneuil Hall grasshopper (fig. 1), the most famous of all American weathervanes, was also created by Drowne in his Ann Street shop. This hammered-copper device was placed on Faneuil Hall in 1742 by Drowne himself. If this grasshopper, which is an exact copy of the grasshopper vane used on top of the London Royal Exchange, could relate everything that its green glass eyes have witnessed, some of the most dramatic scenes of American history would be among them, including the Boston Massacre and the Boston Tea Party. When, in the fall of 1755, Boston suffered an earthquake, the giant insect was thrown to the ground. Drowne's son, Thomas, replaced a broken leg, and once again it was perched atop the hall. In 1761 it survived a fire without injury; however, in 1889, during a celebration commemorating the evacuation of Boston, it was knocked to the earth by a flag, which was being lowered. It was repaired and in 1899 given a new coat of gold leaf and then returned to its perch, where it remained until the winter of 1974 when it was reported missing. Like many weathervanes, it is not bolted down, but simply slides over the rod that supports it. The people of Boston speculated that thieves in a helicopter had simply hovered over the building long enough to lift the grasshopper from its perch. Local authorities immediately started an investigation, and fortunately Shem Drowne's masterpiece was found, unharmed, hidden in the tower of Faneuil Hall. Apparently the great general concern ex-





13 (right). Eagle. Artist unknown. Massachusetts. Second quarter of 19th century. Copper and zinc. H. 27½". This weathervane came from a shoe factory in Rockland, Massachusetts. Like many nineteenth-century examples, the body is of copper and the head is of cast zinc, a combination often appearing on horse vanes as well. (Dr. William Greenspon)

pressed over the theft and the resultant newspaper and television publicity had prevented the thieves from disposing of the vane. Once again it was returned to its vantage point overlooking the city of Boston. Today, like their eighteenth- and nineteenth-century counterparts, visitors always look for Shem Drowne's remarkable grasshopper.

Other vanes by Drowne survive. His glass-eyed Indian with bow and arrow (fig. 5) for many years topped the Province House in Boston. Tradition indicates that at noon-time crowds of young boys would gather about this official residence of the Colonial royal governors to watch for the fulfillment of the legend that the hammered-copper Indian archer would shoot the sun out of the sky when it reached its apex. Had this happened, it might have hit a wooden fish

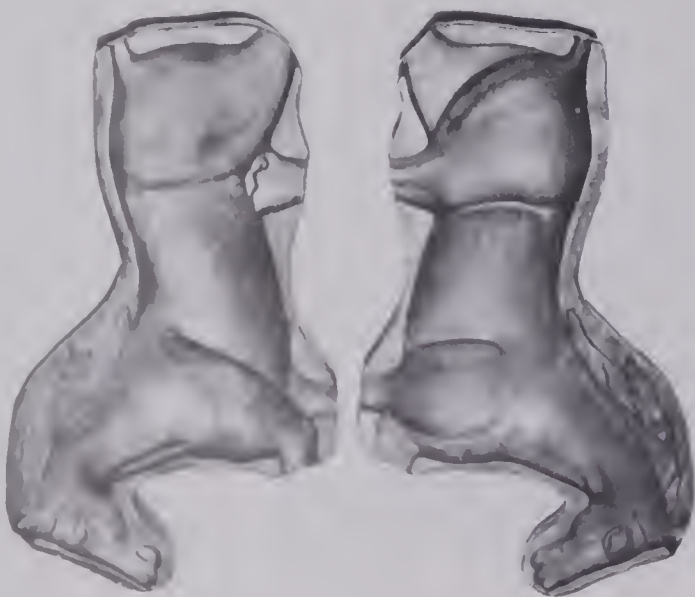
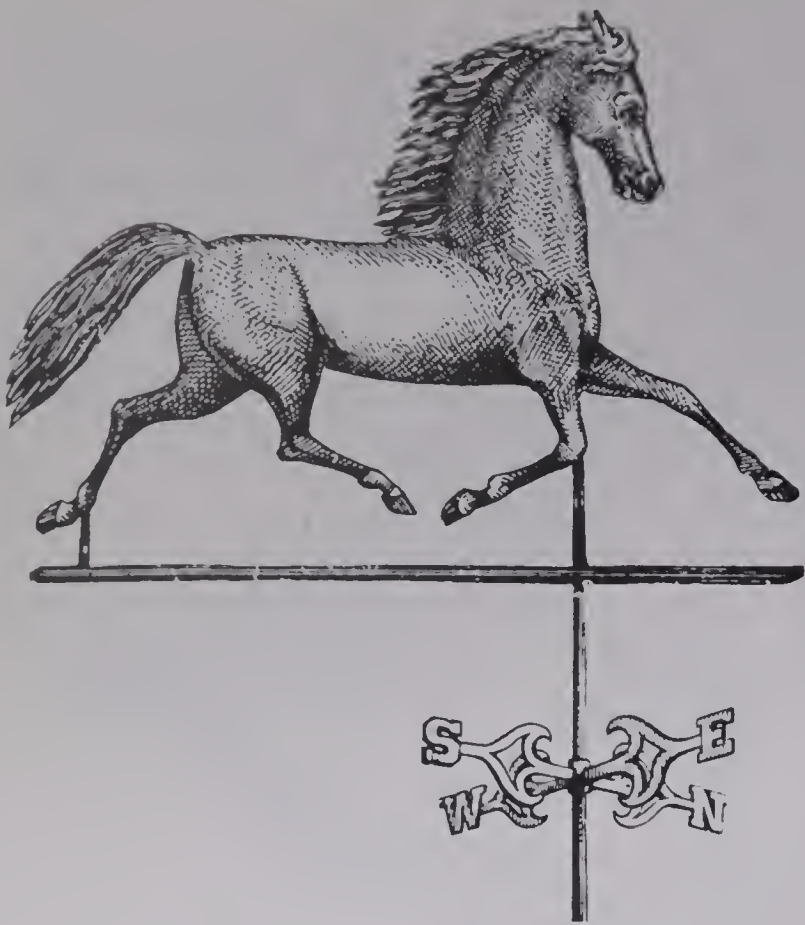
vane that is considered to be the oldest American vane in existence. The hardwood body of this venerable fish is studded with copper nails. It once topped Paul Revere's copper-rolling mill at nearby Canton, Massachusetts.

Although weathervanes were used in all of the Colonies, it is in New England that most have survived. A truly significant weathercock (page 2), fashioned out of small pieces of pine that were glued together, has been in use at Portland, Maine, from 1786 when it was carved and first mounted on top of the Old Custom House. For the past several years this dramatic piece of sculpture has topped a nineteenth-century building located at 57 Exchange Street.

Because wooden weathervanes are much more perishable than those made of metal, few eighteenth-century examples



14 (below). Columbia or the Goddess of Liberty. Cushing & White. Waltham, Massachusetts. c. 1870. Copper and zinc, traces of old gilding and paint. H. 57½". Columbia vanees were rarely made in this monumental size. The upper body is cast in lead, and the lower section is fashioned from copper. Columbia was always a popular vane and continued to be made by L.W. Cushing & Sons of Waltham, the successors to Cushing & White. The carved wooden pattern for this vane is in the collection of the Shelburne Museum, Inc., Shelburne, Vermont. (Mrs. Jacob M. Kaplan)



remain. In fact, even those examples dating before the mid-nineteenth century are rare.

Early wooden vanes were fashioned by hand, and a seemingly endless variety of forms attests to the folk artist's individual sense of design. Full-bodied, three-dimensional examples like figure 40 were the most difficult to carve. Flat-bodied vanes like figure 37 were occasionally embellished with carved details. Nearly all were painted originally, and those that retain the early paint are the most sought after.

During the eighteenth and first part of the nineteenth century all weathervanes were handcrafted. They were generally of four distinct types: silhouette wooden vanes (page 1), three-dimensional wooden vanes (page 2), silhouette metal vanes (fig. 20), and three-dimensional metal vanes (fig. 1).

Shortly after the Revolution, native tin- and coppersmiths were devising weathervanes in shapes and patterns that went far beyond their European counterparts. Unburdened by Continental tradition, these craftsmen could create for their customers vanes that exhibited wit, humor, and delicate design.

By the end of the eighteenth century the cock had lost much of its religious significance. As a representation of the strutting barnyard tyrant, its broad tail could catch even the gentlest summer breeze and indicate the true direction of the wind for all to see.

Animals and fowl of every description appeared over farmhouses and barns throughout the young nation. Subjects were frequently related to the immediate locale. Along the seafaring eastern coast, whales, codfish, swordfish, dolphins, mermaids, and square-rigged ships were preferred. In the South, where ties with the English traditions were strong, heraldic banners and standards were popular. An exception was the vane George Washington ordered from Philadelphia upon his return from the Revolutionary War in 1783. The Dove of Peace (fig. 9) made by Joseph Rakestraw in July or August 1787 met Washington's specifications: "I should like to have a bird...with an olive branch in its mouth. The bird need not be large (for I do not expect that it will traverse with the wind and therefore may receive the real shape of a bird with spread wings), the point of the spire not to appear above the bird. If this, that is the bird thus described, is in the execution, likely to meet any difficulty, or to be attended with much expence, I should wish to be informed thereof previous to the undertaking of it."¹

In a later letter to George A. Washington, his nephew, he carefully explained how to mount the frame base, copper ball, and Dove of Peace. "Great pains (and Mr. Lear understands the compass) must be taken to fix the points truly; otherwise they will deceive rather than direct—(if they vary from the North, South, East, and West)—One way of doing this may be by Compass being placed in a *direct* north line on the ground at some distance from the House by means of which and a plumb line the point may be exactly placed—that is by having the points in a true line between the plumb line and the Spire—so with respect to the other three points.—What the paper means by cutting off the top of the present Cupulo, is no more than the small octagon at the very top, so as that the work of the *old & new* may fit each

together... Let particular care be used... to prevent the leaking, & rotting of the wood as it will be difficult, & expensive to repair it hereafter... ”⁵ The Dove of Peace is still in place upon the cupola at Mount Vernon.

The patriotic fervor of the new nation greatly influenced weathervane designs. The eagle, Columbia, the Goddess of Liberty, George Washington on horseback, and finally the Statue of Liberty indicate the variety of designs that were adapted in the eighteenth and nineteenth centuries by commercial weathervane companies.

The stationary metal vane or banner returned to popularity as an architectural ornament during the second half of the nineteenth century. Victorians frequently utilized them on their Gothic Revival houses and buildings.

By the mid-nineteenth century the Industrial Revolution was an accomplished fact in the United States, and the weathervane, like so many other consumer goods, was no longer economical to create by hand. Commercial, large-scale production vanes became more realistic and the innovative, one-of-a-kind creations in both metal and wood nearly disappeared.

Most notable among the early commercial weathervane makers were Savory & Co., Philadelphia, Pennsylvania; A. L. Jewell & Co., Waltham, Massachusetts; J. W. Fiske, New York City; E. G. Washburne & Co., New York City; Chelmsford Foundry Co., Chelmsford, Massachusetts; Cushing & White, Waltham, Massachusetts; and J. Harris & Son, Boston, Massachusetts.

The commonest method of multiple production of a three-dimensional weathervane was described by Kenneth Lynch of the well-known weathervane manufacturers, Kenneth Lynch & Sons of Wilton, Connecticut: “Let’s discuss a craftsman who is engaged in the occupation of making weathervanes, a man who makes at least one or two weathervanes each week and sells them.

“Let us say that he is going to make a horse and has been inspired by a fine trotter that was famous during the period. He sees sketches of this trotter in the local newspaper and decides to enlarge them into a drawing which will serve as the basis of his weathervane. He transfers the outline of his drawing onto a stone table, a marble table, a sheet metal table, anything that is sturdy enough to stand working on.

“He then models the horse in clay, ordinary wet clay, until he has it looking just about the way he wants to see it in copper. This was remarkably easy and simple to do for a talented artisan. When he has it finished, and this is one-half of the horse, not both sides, he puts a dam around the outer edge 5 or 6 inches away from the clay and pours plaster over it and comes up with a plaster mold in the negative.

“He then models the reverse side, for the two parts must work out exactly together. He does this by leaving the clay in the mold which he had just made, turning the whole thing over, and then modeling in clay on top of it a second half of the horse which matches the original in outline precisely. Then he pours plaster over the second half of the clay body, thus creating two halves, right and left, bisecting the animal from its foreleg right down to its tail. (Sometimes this process did not involve the entire animal, but only parts, such as



15 (opposite, top). Black Hawk. J. W. Fiske. New York. Late 19th century. Copper. This illustration is taken from the 1893 catalogue of J. W. Fiske, in which the vane was offered for sale at \$17. Black Hawk was a famous trotter of the late Victorian period. (Private collection)

16 (opposite, center). Carved wooden pattern for the Black Hawk weathervane. Artist unknown. New York. c. 1875. Wood, painted. L. 33". Pattern making during the nineteenth century was a highly skilled trade, as can be seen from the beauty of this carving. Black Hawk was one of the most popular vanes ever produced. (Herbert W. Hemphill, Jr., Collection)

17 (opposite, bottom). Mold for the body portion of a horse weathervane. Negative molds were made from carved wooden patterns (figs. 16, 18). Sheets of copper and tin were hammered into the molds, and the general pattern and details of the design were transferred to them by skillful craftsmen using a repoussé technique. (Kenneth Lynch & Sons, Wilton, Connecticut)

18 (top). Carved wooden pattern for a dog weathervane. Henry Leach(?) United States. 1871. Wood, carved and painted. L. approx. 36". (Herbert W. Hemphill, Jr., Collection)

19 (above). Dog. Cushing & White. Waltham, Massachusetts. c. 1871. Metal. L. approx. 36". The dog form was especially adaptable to a weathervane design because it was well balanced and caught the wind easily. (David L. Davies)

legs, tails, bodies, and heads, which ultimately were assembled by soldering them together.)

"The craftsman now takes the two plaster molds for the complete horse, or the various smaller parts for a horse that is going to be assembled, to an iron foundry where he has each mold cast in iron.

"Once the iron molds are finished, they are clamped down to a bench firmly so that they will not move around. Next, a piece of copper is cut to a generous size so that it is much bigger than the negative in the mold. It is then roughly hammered on a sand cushion, which is nothing more than a pillow filled with sand, generally made of thick leather.

"After the copper has been roughly bumped down, the craftsman proceeds to hammer it into the mold with a variety of hammers that have ends shaped with balls, points, or other variations. When the copper is formed with the hammers, the craftsman hammers some lead into the copper and hits it very firmly so that it drives the copper further down into the mold. He then removes the copper and the lead from the mold and turns it over on the bench and with small tools chases up the relief so that the hair and the eyes, etc., can be seen. He does this until the piece has a satisfactory sculptural dimension.

"The whole process is repeated for the opposite side. Once completed, the parts are either cut out with a chisel or with a pair of tinsnips and then soldered together."⁶

An Illustrated Catalogue and Price List of Copper Weather Vanes and Finials published by J.W. Fiske of New

York City was a typical promotion piece of the period, stating that the firm was "The Oldest and Most Extensive Manufacturer of Vanes in the United States." As a consequence of his long experience in this line of business, Fiske was "prepared to offer dealers and consumers a decided advantage both in price and quality." Fiske also offered special treatment to the carriage trade: "Vanes of any design made to order on short notice."⁷ He provided a vane for every purpose. The subjects ranged from a six-inch Liberty Cap at \$6.50 to a twelve-foot Eagle with Arrow at \$350.

Probably the most expensive vane ever produced in the United States was one made on special order during the late nineteenth century for a greenhouse owned by Judge W. H. Moore at Prides Crossing, New Jersey. The judge commissioned a sculptor to live at his home for several months and make a model of his favorite horse. The model was then sent to Tiffany & Co. in New York where a vane was fashioned from it.

Even though weathervanes are still manufactured and used today, most twentieth-century versions are weak replicas of the earlier examples crafted in the folk tradition. As a forecasting device, the weathervane has been replaced by the United States Weather Service and by commercial radio and television. As an architectural ornament, it no longer commands attention. A total degradation of the custom for using vanes is illustrated by the commercial aspects of the weathervane trademarks once used by Howard Johnson and the Colonial-style A&P supermarkets.



There are, however, a few craftsmen, such as Virgil Norberg of Davenport, Iowa, who continue to produce one-of-a-kind pieces that are distinctive and beautiful. Norberg's vane (fig. 20), inspired by twentieth-century military conflicts, not only is representative of the period in which it was created but is a handsome work of art at the same time.

It is as beautiful and significant sculptural objects that antiquarians have gathered the remaining weathervanes and preserved them for future generations. Only within the past several years have museums and private art collectors come to comprehend fully the social and historical value of the weathervane.

Whereas weathervanes were originally developed as util-

itarian devices to assist in the forecasting of weather, the whirligig, or wind toy, probably was created more for the simple pleasure than for anything else.

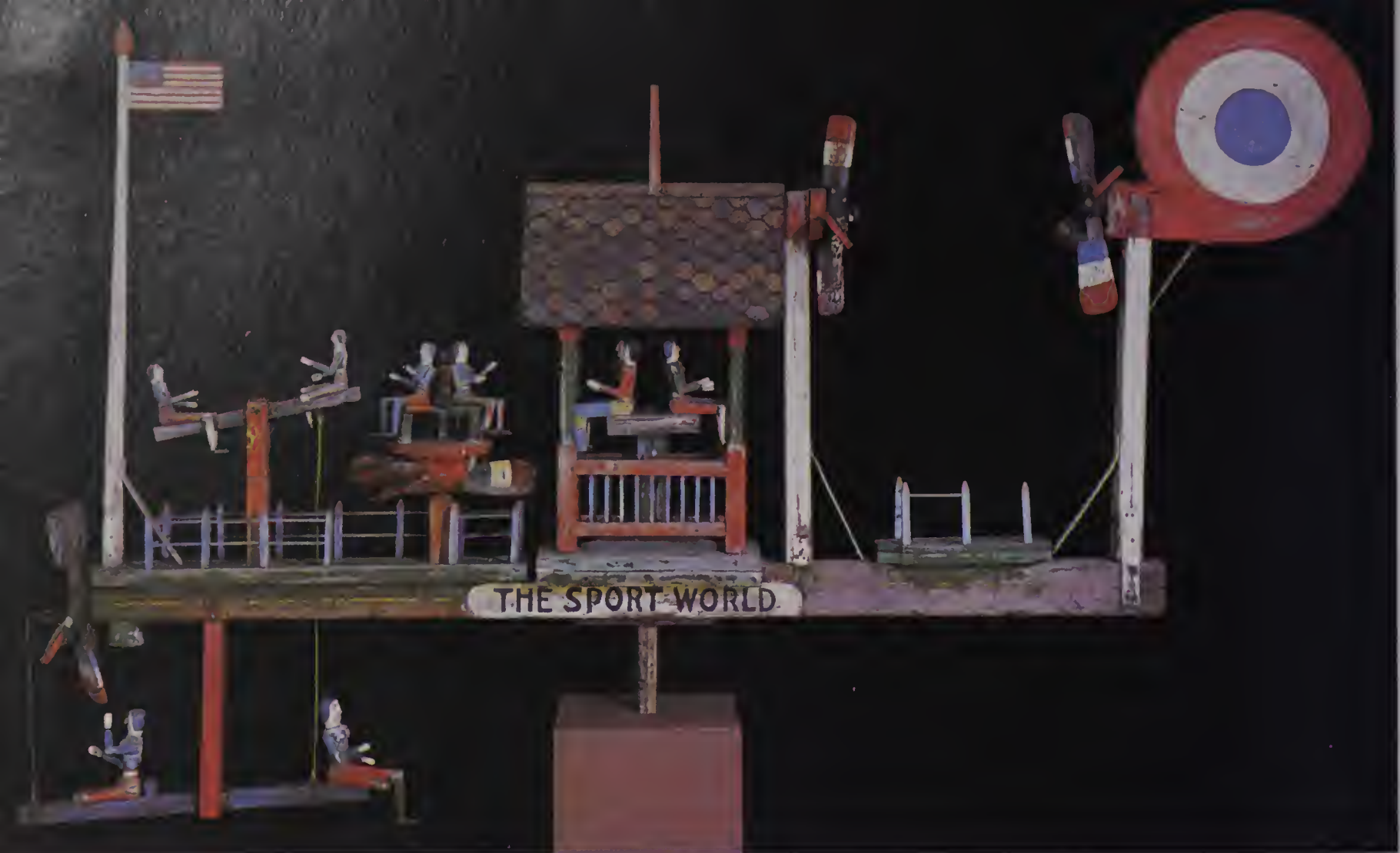
Like the weathervane, the whirligig reached its fullest development in America. Eighteenth-century examples from Germany, England, France, and Holland are known; however, they appear to have been uncommon and very few survive.

It is possible that the whirligig was first made popular in the New World by German immigrants in Pennsylvania, for several of the earliest examples represent Hessian soldiers, the German mercenaries who fought for the British during the Revolutionary War. Many of these soldiers of fortune remained in the new Republic. It is uncertain when the first

20 (opposite). Machine gunner. Virgil Norberg. Davenport, Iowa. 1979. Sheet iron. L. 52". Norberg, a highly creative contemporary weathervane maker, nearly always works in silhouette and relies on a bold sculptural outline that he enhances with vibrant painted details. His individualized pieces are in distinct contrast to the three-dimensional reproductions of antique vanes that often appear in the marketplace. (Private collection)



21 (below). Witch whirligig. Artist unknown. New Hampshire or Massachusetts. Mid-19th century. Wood. H. 11½". Witch scarecrows, weathervanes, and whirligigs were especially popular in the nineteenth century. This colorful hag rides a broomstick equipped with a propeller. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)



22, 22a (above and opposite). *The Sport World*. Artist unknown. Found near Gap, Pennsylvania. Early 20th century. Wood, gesso, metal, painted. L. 92". Few whirligigs are as complex in design as this multifigure piece. Originally it was mounted on a stand in a farmyard, and the elaborate wind-activated mechanism was visible from the road to every passerby. Whirligigs represent the American folk artist at his most whimsical. (The Hall Collection)

American whirligig was crafted, but one of the earliest references to such a wind toy was made by Washington Irving in his story about New York, "The Legend of Sleepy Hollow" (1819). "Thus while the busy dame bustled about the house, or plied her spinning-wheel at one end of the piazza, honest Balt would sit smoking his evening pipe at the other, watching the achievements of a little wooden warrior, who, armed with a sword in each hand, was most valiantly fighting the wind on the pinnacle of the barn."

The idea for the whirligig can be traced to two distinct prototypes: articulated dolls and windmills. There are three basic designs for the single-figure whirligig. On the first (fig. 211), the arm paddles are mounted on a metal rod that runs through the shoulders of the figure, which are set out slightly from the body where they rotate with ease. A second type (fig. 226), has arms that are bent at the elbows, and a third variation (fig. 204) has arms that protrude straight from the shoulders, and the paddles turn in a pattern parallel to the shoulders. All three types appear to have been made simultaneously during the nineteenth century. The single-figure, full-bodied whirligigs (fig. 187) were carefully whittled from a block of wood and they contrast with the silhouette types (fig. 227) that were assembled from various parts cut from a board or thin slab of wood.

There are more complex versions as well (figs. 22 and 191).

Pieces with several figures are powered by a pinwheel-like propeller that catches the wind and, through the action of a series of gears and connecting rods, activates the figures. While many of these intricate versions have three-dimensional figures as part of their design, flat silhouettes are often encountered (fig. 192).

Although the nineteenth century was the great heyday of whirligig making, the form continues to be popular today in rural areas. Few of the modern versions of this wind toy are conceived in the round; most are silhouettes. One notable example was the Tower of the Four Winds designed by Walt Disney Enterprises and built for the New York World's Fair of 1964/65 (fig. 230). This 120-foot tower of revolving shapes that stood in front of the Pepsi-Cola pavilion astounded the many millions of visitors with its complex, sculptural quality.

Because the whirligig for the most part was hand-carved, it has enjoyed great popularity with folk-art collectors. When the whittler began to disappear from rural America during the late nineteenth century, whirligigs were produced in fewer numbers.

Folk-art collectors today usually mount weathervanes and whirligigs on bases and use them as interior decoration. However, to be appreciated fully, they should be seen in their natural habitat—silhouetted against a colorful sky and turning gently in playful breezes.

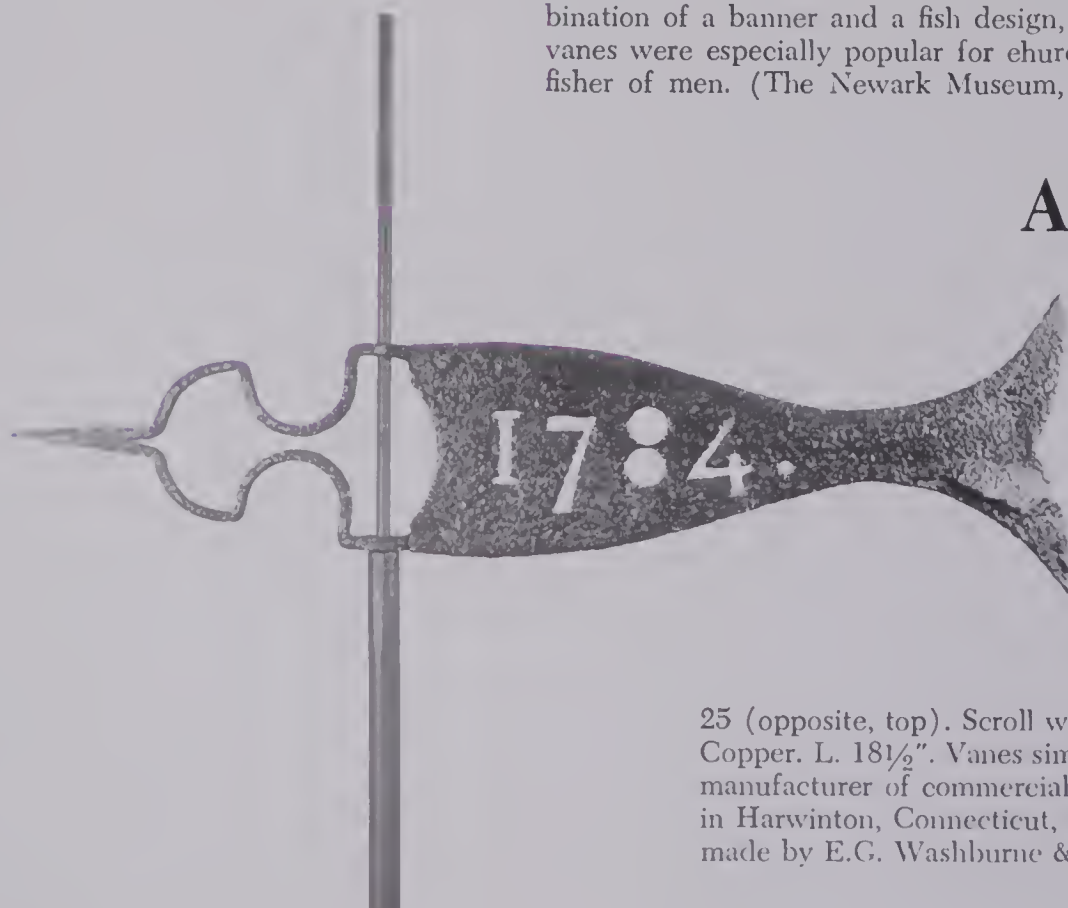


THE SPOT



23 (above). Banneret with arrow. Artist unknown. Found on a church in Sandwich, Massachusetts. Mid-19th century. Copper and lead with gold leaf. L. 48¼". Banners and pennants are among the earliest motifs used for weathervane designs. This example, which retains traces of its original gold leaf, is composed of four S-scrolls contained within a strapwork frame. The tail design resembles a radiating sun. The tip of the arrow is further embellished with two C-scrolls. (The Hall Collection)

24 (below). Fish banner. Artist unknown. Newark, New Jersey. 1784. Iron. L. 27". This distinctive vane was mounted on a schoolhouse in Newark, New Jersey, in 1784. It is a combination of a banner and a fish design, and the date is cut into the body of the piece. Fish vanes were especially popular for churches because they alluded to Christ's role as the fisher of men. (The Newark Museum, Newark, New Jersey)



ARROWS, BANNERS, AND OPENWORK WEATHERVANES

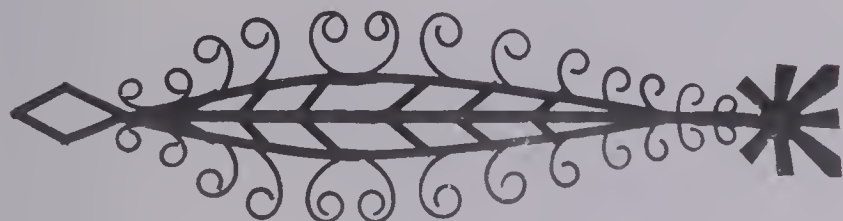
25 (opposite, top). Scroll with arrow. Artist unknown. New York. 19th century. Copper. L. 18½". Vanes similar to this example were produced by nearly every manufacturer of commercial weathervanes. A very similar example is on a church in Harwinton, Connecticut, and its cardinal points indicate that it was probably made by E.G. Washburne & Co. (Howard and Catherine Feldman Collection)



26 (left). Apple pierced by arrow. Artist unknown. Found in Maine. Last quarter of 19th century. Copper. L. 72". In spite of the light construction of this vane, it probably was a superb wind indicator, for the broad tail would have caught even the most gentle wind. (Photograph courtesy Gary C. Cole, New York)



27 (left). Arrow. Artist unknown. Found near Syracuse, New York. c. 1830. Iron. L. 83". This stylized vane might have been intended to represent either a fish or an arrow, both Christian symbols frequently utilized for weathervane designs. The piece is particularly distinctive for its imaginative use of iron straps, which have been pieced in a fanciful form. (Private collection)



28 (below). Arrow with lyre and trumpeting angel. Artist unknown. New York. c. 1850. Wood. L. 24 $\frac{5}{8}$ ". The lyre motif became popular in America during the early part of the nineteenth century when, following the European lead, it was used as a decorative ornament on furniture. Two other vanes of the same general configuration are known. The tail in this folk art masterpiece is pierced with a star, a heart, and diamond designs. (Howard and Catherine Feldman Collection)





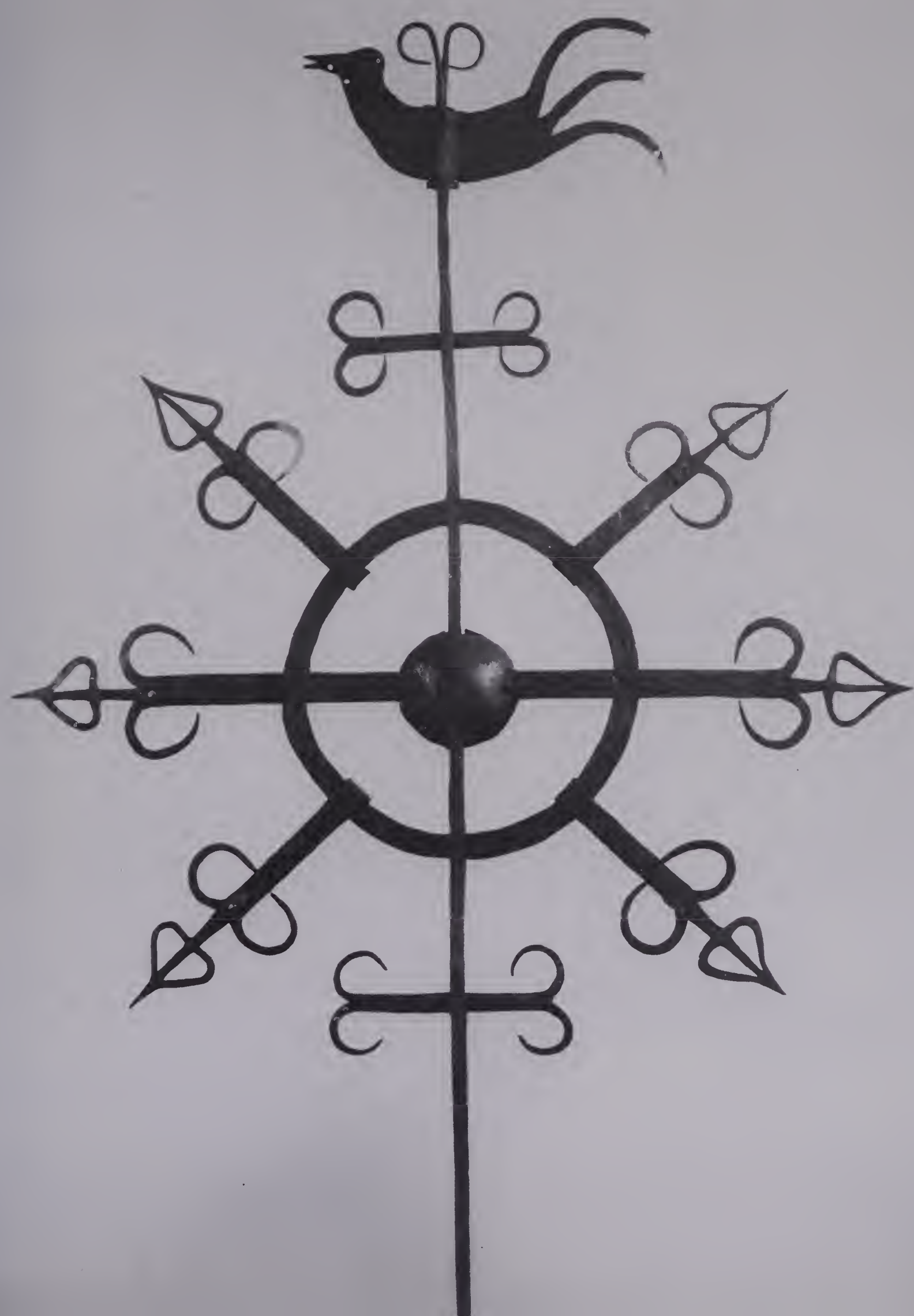
29 (above). Banner dated 1673. Artist unknown. New England. Metal. Dimensions unavailable. Many seventeenth-century vanes were dated by piercing the body of the banner. The cast, caplike device that tops the rod is similar to the one found on the seventeenth-century Pennsylvania vane (fig. 8) made for William Penn. (Index of American Design, National Gallery of Art, Washington, D.C.)

30 (below). Banner dated 1668. Artist unknown. Pennsylvania. Wrought iron. W. 19". Vanes of this type were inevitably a one-of-a-kind production and probably were created by blacksmiths fulfilling a commission. The twisted support for this piece is similar to the "rope" carving found on furniture of the same period in America's fashionable homes. (Mr. and Mrs. James O. Keene)

31 (opposite). Rooster. Artist unknown. Possibly Pennsylvania. 1780–1820. Iron. H. 82¼". The design of this distinctive piece is not unlike that of the fish-shaped arrow vane (fig. 27). One can never be certain if vanes of this type are American or if they were imported by Colonists anxious to re-create Old World life-styles in the New World. Settlers often continued to use the same techniques and design motifs that they had known in their homeland. (The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware)



WEATHERCOCKS AND FEATHERED FRIENDS





32 (above). Rooster. Artist unknown. New Jersey. 18th century. Sheet iron. L. 34½". This distinctive vane is beautifully designed. (Dr. William Greenspon)

33 (below, left). Rooster. Artist unknown. United States. Early 19th century. Sheet iron. L. 21½". This stylized representation quite possibly was crafted by a German immigrant, for its design relates directly to vanes produced in Germany during the eighteenth century. (Marna Anderson Gallery, New York)



34 (below, right). Rooster. Artist unknown. United States. e. 1800. Copper. L. 22". The piercing in the breast and throat is curious, for it would restrict the effectiveness of the vane as a wind indicator. (Howard and Catherine Feldman Collection)





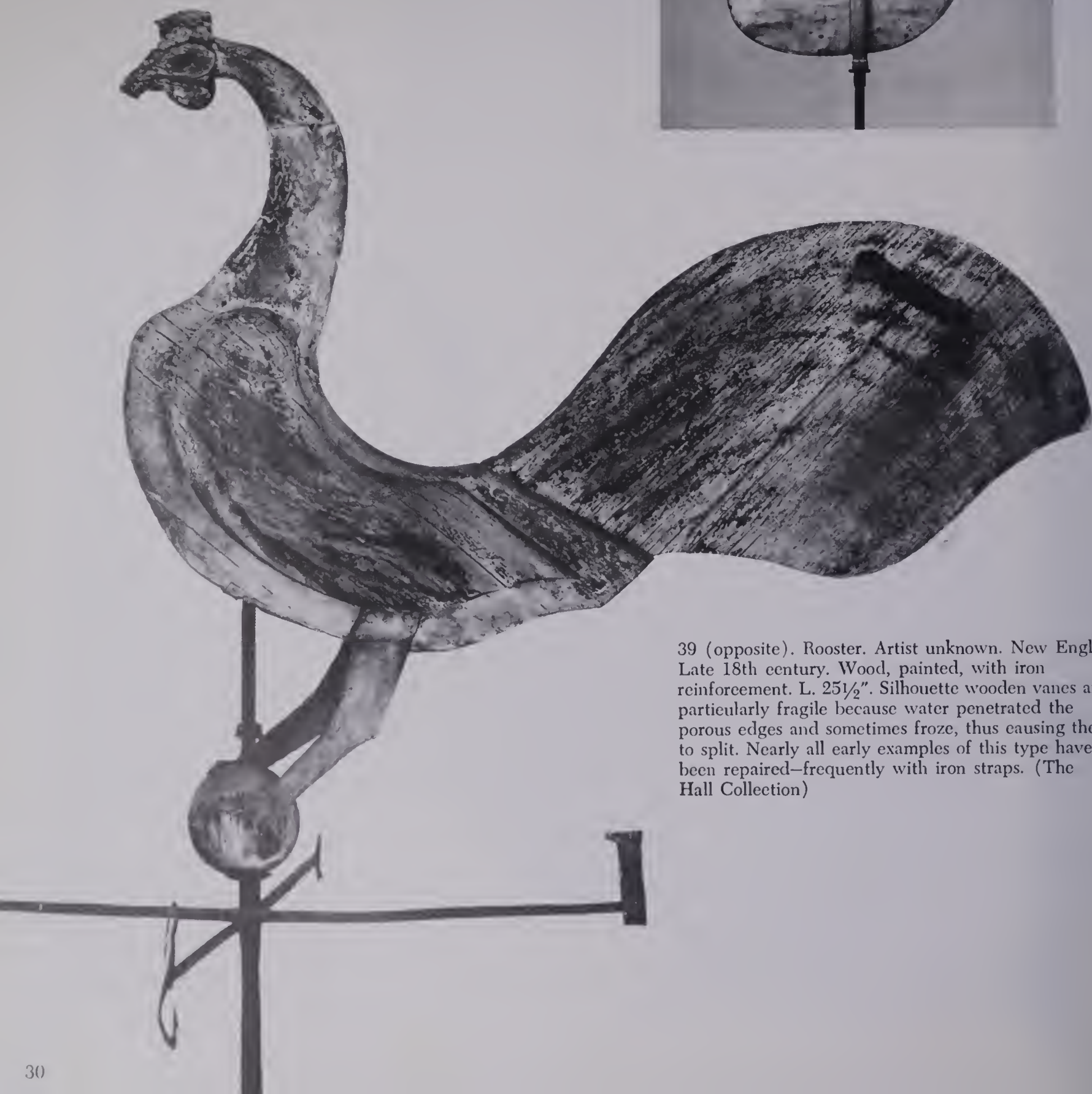
35 (left). Cock. Artist unknown. United States. Late 19th century. Metal, painted. L. 20". The device that holds the shaft has been riveted on, and the tail feathers are riveted as well. (Ben Mildwoff)

36 (below). Cock. Artist unknown. New England. c. 1800. Copper. L. 21½". Traces of old paint enhance the decorative beauty of this piece. (Howard and Catherine Feldman Collection)



37 (below). Rooster. Artist unknown. Massachusetts. Late 18th century. Wood and iron, painted. L. 45". This distinctive piece is made of several sections that are joined to form a complete unit. The legs are of wrought iron. It was taken from the barn at the Old Fitch Tavern, which was built before 1731 in Bedford, Massachusetts. On the morning of April 19, 1775, the Minutemen rallied at this tavern. Few American weathervanes are as impressive as this piece, which merits a special trip to Vermont for those interested in this field. (Shelburne Museum, Shelburne, Vermont)

38 (right). Rooster and Hand-of-God. Artist unknown. Pennsylvania. 18th century. Sheet iron, painted. H. 33". (Shelburne Museum, Shelburne, Vermont)



39 (opposite). Rooster. Artist unknown. New England. Late 18th century. Wood, painted, with iron reinforcement. L. 25½". Silhouette wooden vanes are particularly fragile because water penetrated the porous edges and sometimes froze, thus causing them to split. Nearly all early examples of this type have been repaired—frequently with iron straps. (The Hall Collection)





40 (opposite). Spotted hen. Artist unknown. New England. 1850–1860. Wood. H. 16½". The hen's body is constructed of five pieces of wood nailed together. It stands on a metal arrow base. Few vanes are as realistic as this masterful representation. (Private collection)

41 (right). Cock. Artist unknown. Kentucky. Late 19th century. Wood and copper. H. 36". The body of this weathervane has a rippled effect. The metal tail has been tooled to simulate feathers. (Private collection)



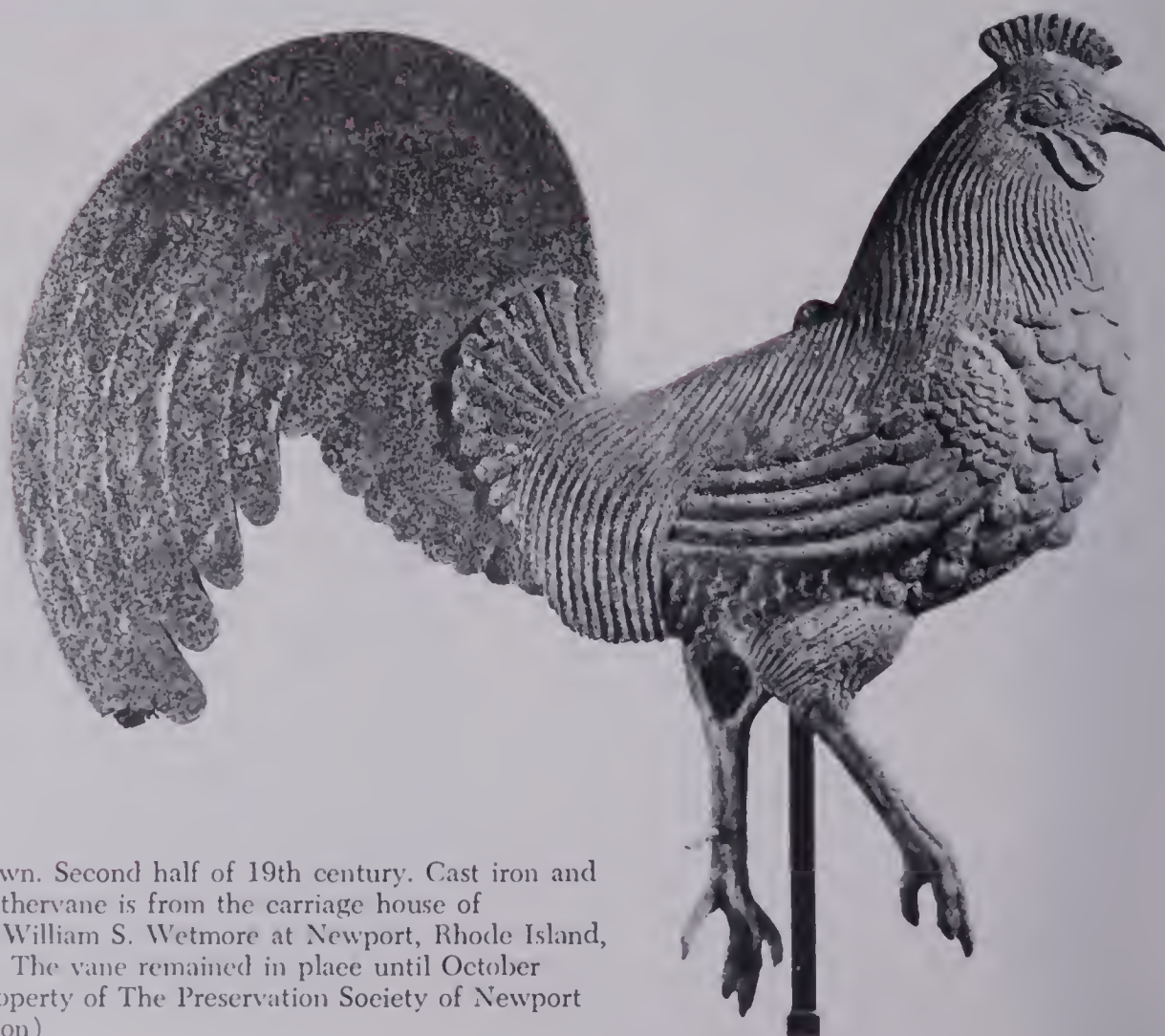
42 (left). Cockerel. Artist unknown. Found on top of a barn in Ohio. Late 19th century. Wood, polychromed; metal straps. L. 45½". The tail is made of several pieces of wood held together with iron straps. This piece represents a highly individual concept of design. It retains its original paint. (Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia)



43 (right). Rooster. Artist unknown. New England. Late 19th century. Wood. H. 18½". Folk artists frequently utilized materials at hand. This jaunty vane is fitted with a leather cockscomb. (George E. Schoellkopf Gallery, New York)



44 (left). Rooster. J. Howard. Bridgewater, Massachusetts. Late 18th or early 19th century. Copper and zinc. H. 29". The body of this unusual vane is cast, and the tail is hammered out of a piece of sheet metal. Collectors today prize weathervanes in their original condition, and this example is outstanding for that quality. Roosters were especially popular during the eighteenth and first part of the nineteenth century. By 1850 the rooster was used less, as it was inappropriate for the ornate Victorian houses being built at the time. After the mid-century this form was used almost exclusively on barns and farm outbuildings. (David L. Davies)



45 (right). Cock. Artist unknown. Second half of 19th century. Cast iron and sheet iron. H. 31½". This weathervane is from the carriage house of Château-sur-Mer, the home of William S. Wetmore at Newport, Rhode Island, which was built in 1851-1852. The vane remained in place until October 1969. The house is now the property of The Preservation Society of Newport County. (Dr. William Greenspon)



46 (above). Fighting cock. Artist unknown. Found in New England. c. 1850. Copper. H. 17½". Fighting cocks were specially bred for physical power, speed of movement, courage, and a killer instinct. In a cockfight the combatants battled one another to the death. (Collection of Marna Anderson)



47 (above). Rooster. Artist unknown. Pennsylvania. 1860–1865. Sheet metal, gilded. H. 9¼". The maker of this diminutive piece is unidentified; however, it is so individual stylistically that it is possible to attribute other vanes to this manufacturer as well. A small dog and a small stag are so similar in execution that they unquestionably originated in the same shop. (Mr. and Mrs. Edwin Braman)



48 (right). Cock. Artist unknown. United States. Late 19th century. Copper. L. 22". The sculptural quality of the piece elevates it far beyond its original utilitarian purpose. Fine weathervanes become important pieces of sculpture. (Ben Mildwoff)



49 (above). Bird. Artist unknown. United States. c. 1870. Metal. L. 14½". This impressive vane retains its original gilding. The stylized treatment of the feathers is uncommon. (Private collection; photograph courtesy Gerald Kornblau Gallery, New York)

50 (left). Rooster. Artist unknown. Found in New York State. Early 19th century. Iron. H. 21". Slight traces of red paint remain on this one-of-a-kind silhouette weathervane. The stylized pineapple finials over the initials denote hospitality. (Nancy and Gary Stass)

51 (opposite, top). Peacock. Artist unknown. Pennsylvania. c. 1800. Sheet and wrought iron, painted. L. 34½". The unknown craftsman who designed and forged this vane deserved to be "proud as a peacock" of his work. Few artists create such a beautiful piece in an entire lifetime. There is a second vane of the same general configuration known. It probably is by the same hand. (Private collection; photograph courtesy Gary C. Cole, New York)





52 (below). Pheasant. Artist unknown. United States. Early 19th century. Sheet iron. L. 29". (Smithsonian Institution, Washington, D.C.)

53 (right). Carrier pigeon. Artist unknown. Found in Sugartown, Pennsylvania. Second half of 19th century. Copper, stamped and hammered. H. 17 $\frac{1}{4}$ ". Carrier pigeons, or homing pigeons, were frequently used during battles to send messages from the front lines to intelligence centers based at the rear. This vane, which is a rare form, is especially well modeled. (Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia)

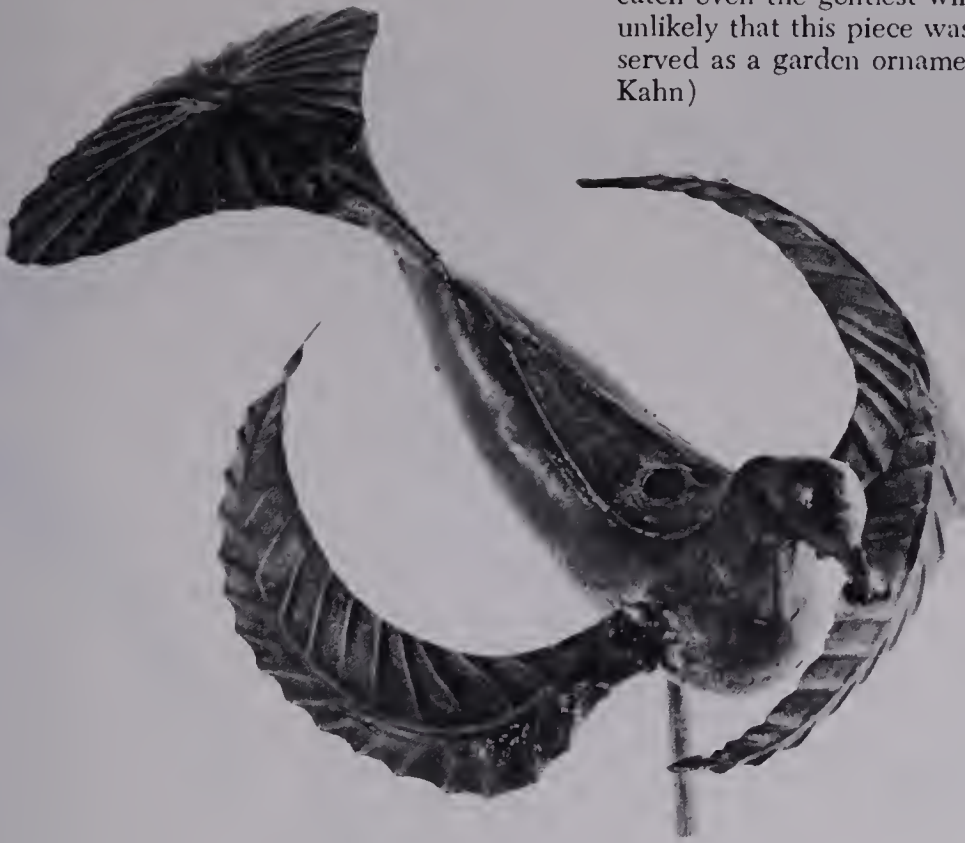




54 (above). Pigeon on ball over arrow. Artist unknown. United States. Late 19th century. Copper. L. of arrow 24½". This vane exhibits a dramatic grace not often achieved by craftsmen whose original intent was to make something that was both utilitarian and decorative. The piece is in its original condition. There is a striking contrast between the oxidized green patina, most evident on the body, and the original gilt under the wings. Although not large in size, this vane is a monumental work of art. (Ben Mildwoff)



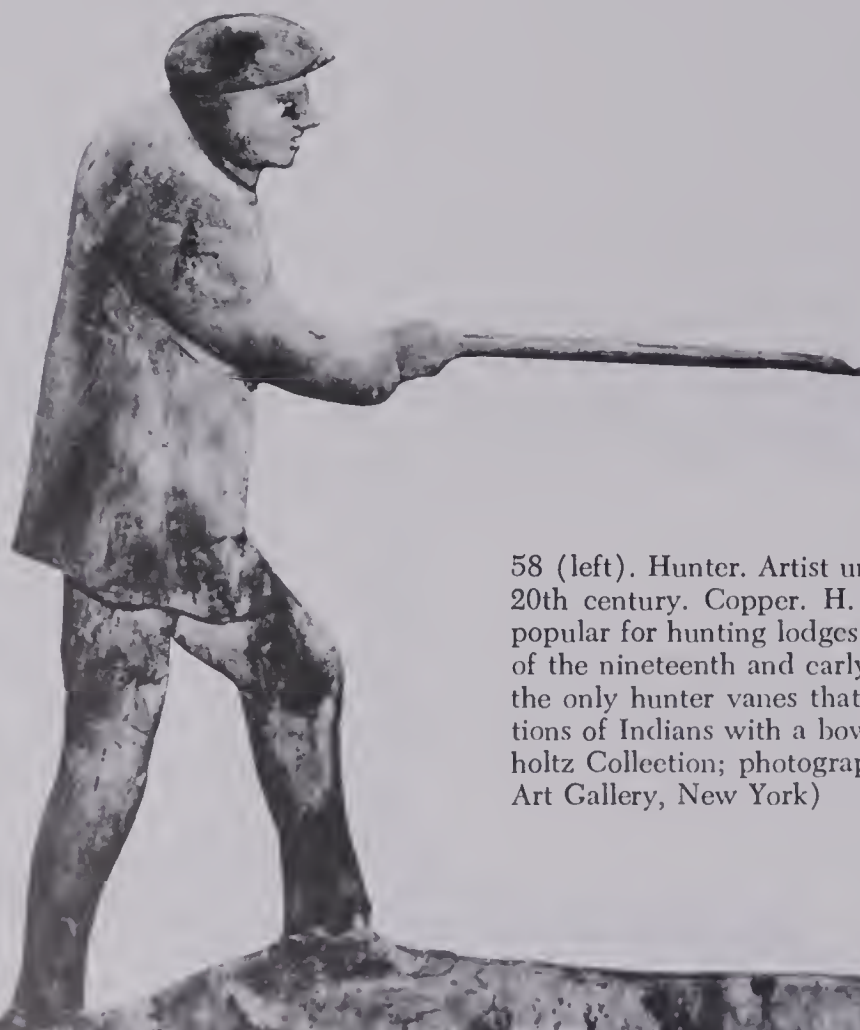
55 (below). Dove. Artist unknown. New England. c. 1820. Metal. L. 11½". The design of this dove is beautiful; the craftsmanship is exceptional. The rounded wings and tail are sensitively designed to catch even the gentlest wind. Because of its small size it seems unlikely that this piece was originally put atop a roof. It probably served as a garden ornament. (Collection of Isobel and Harvey Kahn)



56 (above). Peacock. Cushing & White. Waltham, Massachusetts. c. 1875. Copper. L. 33". The peacock is an ornamental bird and a member of the pheasant family. The crested male, during courtship, raises his tail and creates a magnificent train. Several vane manufacturers appear to have produced nearly identical examples. This piece is distinguished for its fine repoussé modeling. (Allan L. Daniel, American Folk Art Gallery, New York)



57 (above). Canada goose. Artist unknown. New England. c. 1910. Wood. L. 31". This thin-bodied silhouette of a goose in flight is made three-dimensional by the addition to the head of a small oval palette of wood. The form is ideal for a weathervane because the broad body would make it especially effective. (America Hurrah Antiques, N.Y.C.)



58 (left). Hunter. Artist unknown. United States. Late 19th or early 20th century. Copper. H. 30 $\frac{3}{4}$ ". Vanes of this type were especially popular for hunting lodges and men's clubs during the latter part of the nineteenth and early part of the twentieth century. Before then the only hunter vanes that occurred with any frequency were depictions of Indians with a bow and arrow rather than a gun. (The Barenholtz Collection; photograph courtesy Allan L. Daniel, American Folk Art Gallery, New York)



59 (above). Curlew. Artist unknown. Cape May, New Jersey. c. 1870. Sheet iron with original gold leaf. H. 51". This mammoth weathervane was made for the Cape May County Shooting and Gun Club, Cape May, New Jersey. During the last half of the nineteenth century when the demand for food, improved fire arms, and a seemingly inexhaustible supply of wild birds gave rise to the sport of duck hunting, hunt clubs proliferated in fashionable areas. Ladies and gentlemen with substantial means and a sporting nature vied with one another in game-shooting contests and in the pursuit of waterfowl in their natural habitat. It is fitting that a curlew should serve as the symbol of a shooting and gun club in New Jersey, for that area was part of the great eastern flyway of birds migrating on a semiannual basis. This curlew is an extraordinary example of weathervane sculpture. (Mrs. Jacob M. Kaplan)



THE NATIVE AMERICAN

60 (above). The Indian Mashamoquet. Artist unknown. New England. 19th century. Copper, molded. H. 45". This stylized figure is molded in the round. Mashamoquet was Sachem of the Nipmuck tribe. The vane originally adorned a building in Pomfret, Connecticut, adjacent to the Mashamoquet State Park. This distinctive vane is totally original throughout and because of its pristine condition it would be particularly satisfying to even the most demanding collector. (Mr. and Mrs. Alvan Bisnoff)

61 (right). Indian. Artist unknown. Pennsylvania. Mid-19th century. Sheet iron. H. 40 1/4". Early settlers in the New World must have admired the Native American's prowess as a hunter, for eighteenth-century Indian weathervanes inevitably depict the subject with a bow pulled taut indicating his skill as a hunter. The Indian on this vane aggressively brandishes another great fighting weapon—the tomahawk. This vane is shown silhouetted against a cloud-filled sky. It must be remembered that, like ships' figureheads, many vanes were designed to be viewed from below and the general configuration is altered considerably when displayed at eye level in the homes of collectors. (The Hall Collection)





62 (above). Indian. Artist unknown. Danvers, Massachusetts. Copper. 19th century. H. 45". This vane is exceedingly rare and may be unique, for no other version of this particular form is known. The oxidation is especially interesting: the Indian's left side as well as the feathers on the underside of the arrow on which he stands have not turned green from exposure. This is a remarkable example of American weathervane art. (The Farago Collection)



63 (left). Indian archer. Artist unknown. Found near Coatesville, Pennsylvania. Marked 1898. Wood and wire, polychromed. H. 36". In spite of the fact that the arms of the piece are mere abstractions, the overall silhouette is a successful one. The vane was repainted at a later date. (New York State Historical Association, Cooperstown, New York)



64 (above). Indian. Artist unknown. Maine. Late 19th century. Wood. H. 46". Much of the original painted decoration is visible on this vane, which was used on a meeting hall of The Improved Order of Redmen. The brave's leggings and face are decorated with quarter-moons and stars. His headdress is made from several pieces of metal. The headdress on one side of the supporting shaft could easily be made to balance the weight of the arrow on the other side. (The Barenholtz Collection)





65 (left). "Saint Tammany." Artist unknown. Found in East Branch, New York. Mid- to late 19th century. Copper, molded and painted. H. 108". Saint Tammany is unique; no other American vane of such size and workmanship is known. It stood on a lodge building (fig. 66), where it functioned as a symbol for the fraternal organization known as The Improved Order of Redmen. Numerous fraternal societies adopted Indian customs and dress and pledged their moral and aesthetic allegiance to Tammany, chief of the Delaware Indians, a semimythical personage revered in Colonial America for his eloquence and courage. Such allegiance to patron-symbols was not uncommon in the early days of the Republic. (Museum of American Folk Art, New York)

66 (above). View of the lodge building of The Improved Order of Redmen at East Branch, New York. The ground floor of the building had a separate entrance and was used as a general store. (Museum of American Folk Art, New York)

SYMBOLS OF FREEDOM: GODDESS OF LIBERTY AND EAGLES





67 (opposite). Goddess of Liberty. Artist unknown. United States. c. 1870. Copper, gilded and painted. H. 35¼". American weathervane manufacturers nearly always topped their depictions of Liberty with a Phrygian cap. This cap was included in political cartoons prior to and during the Revolution and at that time became a popular symbol in America's struggle for freedom. The Phrygian cap was soft bodied and had a pointed top that tilted to the front. Nearly all weathervane manufacturers, in addition to their representations of the Goddess of Liberty and Columbia, offered a Liberty Cap vane. The *Illustrated Vane Catalogue of J. W. Fiske*, New York, advertised in the late 1880s Liberty Cap vanes, which ranged from \$6.50 for a six-inch-high version to \$40 for a twenty-four-inch-high version. This vane has been gilded, and the flag and sash painted with patriotic colors. (Private collection; photograph courtesy Bill Holland, Philadelphia)

68 (above). Statue of Liberty. Artist unknown. United States. c. 1886. Copper, hammered, with original parcel gilding. H. 53". Since the Statue of Liberty, or "Liberty Enlightening the World," was first installed on Bedloe's Island (now Liberty Island) in New York Harbor in 1886, it has inspired the work of countless folk artists. This vane probably was made in commemoration of the erection of the statue. (Collection of Thomas Rizzo; photograph courtesy Gerald Kornblau Gallery, New York)



69 (above, left). Goddess of Liberty. Artist unknown. United States. Last quarter of 19th century. Metal. Dimensions unavailable. There appears to be a high degree of individuality displayed in the tooling of the flags used in conjunction with representations of the Goddess of Liberty. Some, such as this example, have stars pierced completely through the metal ground; others are simply punched; and some are painted. (Current whereabouts unknown)

70 (above, right). Goddess of Liberty. Cushing & White. Waltham, Massachusetts. 1865. Copper and zinc, gilded and painted. H. 21½". Weathervane makers were aggressive competitors. The original design for this vane was patented September 12, 1865. The flag is pierced with a hole, which shows it was probably used for target practice. The round slug of metal in the center of the skirt is impressed with the maker's name and patent date. (Smithsonian Institution, Washington, D.C.; Van Alstyne Collection)

71 (right). Goddess of Liberty. Artist unknown. United States. e. 1860. Copper. H. 18". A nearly identical representation of the Goddess of Liberty was manufactured by the Fiske company and advertised in their 1893 catalogue. At that time it was available in two sizes—twenty-four inches and thirty-six inches. The Fiske vane also had punched stars on the flag, on the band of the eap, and on the draped sash over the bosom. (Mr. and Mrs. Peter Goodman; photograph courtesy Gerald Kornblau Gallery, New York)



72 (right). Goddess of Liberty. Artist unknown. United States. Early 20th century. Copper. H. 39". Although this vane is less detailed than many, it has a strong silhouette. It is possible that the person who made this vane, which appears to be unique, was not a professional vane maker, but merely constructed the piece for his own use. (Collection of Marna Anderson)



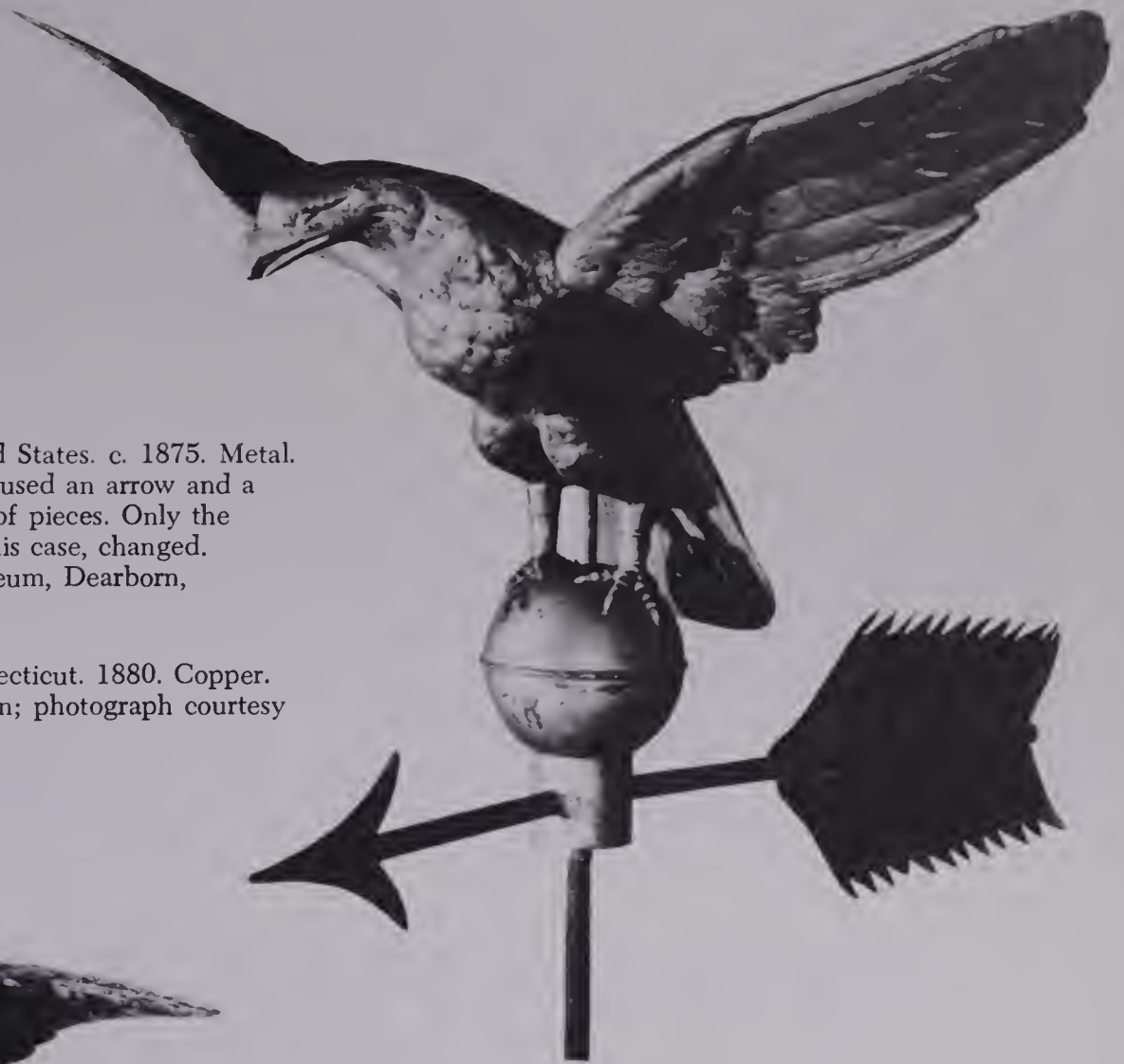
73 (left). Goddess of Liberty. Artist unknown. Found in Burlington, Vermont. Late 19th century. Copper with traces of paint. H. 42". This vane, like the one in figure 72, is unique. Liberty's left hand rests upon a fasces, or bundle of rods bound together about an ax. The fasces was originally carried before magistrates in ancient Rome as an emblem of authority. The manufacturer of this vane was obviously familiar with history because both the Phrygian cap and the fasces have their roots in ancient cultures. (Photograph courtesy Gary C. Cole, New York)

74 (right). Eagle. A.L. Jewell & Co. Waltham, Massachusetts. 1860s. Metal. Dimensions unavailable. In 1782 the American bald eagle was designated as the emblem for the American Union. When the Constitution was ratified in 1789, Congress placed the eagle on the ballots and coins of the "more perfect union." Makers of weathervanes prized the eagle as a handsome patriotic emblem. In the 1860s the Jewell firm featured an eagle in five sizes, from seventeen to fifty-one inches in length. (Massachusetts Capital Development Fund, Annual Report, 1979)



75 (right). Eagle. Artist unknown. United States. c. 1850. Sheet metal with traces of original gilding. W. $23\frac{3}{4}$ ". This vane appears to be a one-of-a-kind creation. It is an inventive combination of a two-dimensional silhouette form and a three-dimensional fully representational design. This piece retains its original crusty finish. (Private collection; photograph courtesy Bill Holland, Philadelphia)

76 (right). Eagle. Artist unknown. United States. c. 1875. Metal. W. $40\frac{3}{4}$ ". Numerous vane manufacturers used an arrow and a supporting ball on several different types of pieces. Only the decorative element, such as the eagle in this case, changed. (Greenfield Village and Henry Ford Museum, Dearborn, Michigan)



77 (below). Eagle. Artist unknown. Connecticut. 1880. Copper. Dimensions unavailable. (Private collection; photograph courtesy Sanford and Patricia Smith, New York)



78 (below). Eagle. A. L. Jewell & Co. Waltham, Massachusetts. 19th century. Copper, painted. L. 28". Numerous weathervane distributors actually purchased parts made by metalsmithing companies, assembled them on their own premises, and sold them in retail outlets and through mail-order houses. The Boston Metal-Workers Company during the third quarter of the nineteenth century offered a nearly identical eagle to this one. Their version was mounted on a pole and the head of the bird was somewhat shorter and cast slightly downward. (Marna Anderson Gallery, New York)





79 (above). Lion. Artist unknown. New York State. 1880. Copper, gilded. H. 13". This unusual vane retains traces of the original gilt decoration. (Richard and Eileen Dubrow Antiques, Bayside, New York)

80 (below). *The Lion Killer*. Artist unknown. Found in Hampton, New Hampshire. Late 19th century. Sheet iron. H. 27¼". Two sheets of metal were pressed together to form this vane, which was originally painted with gold. (Shelburne Museum, Shelburne, Vermont)

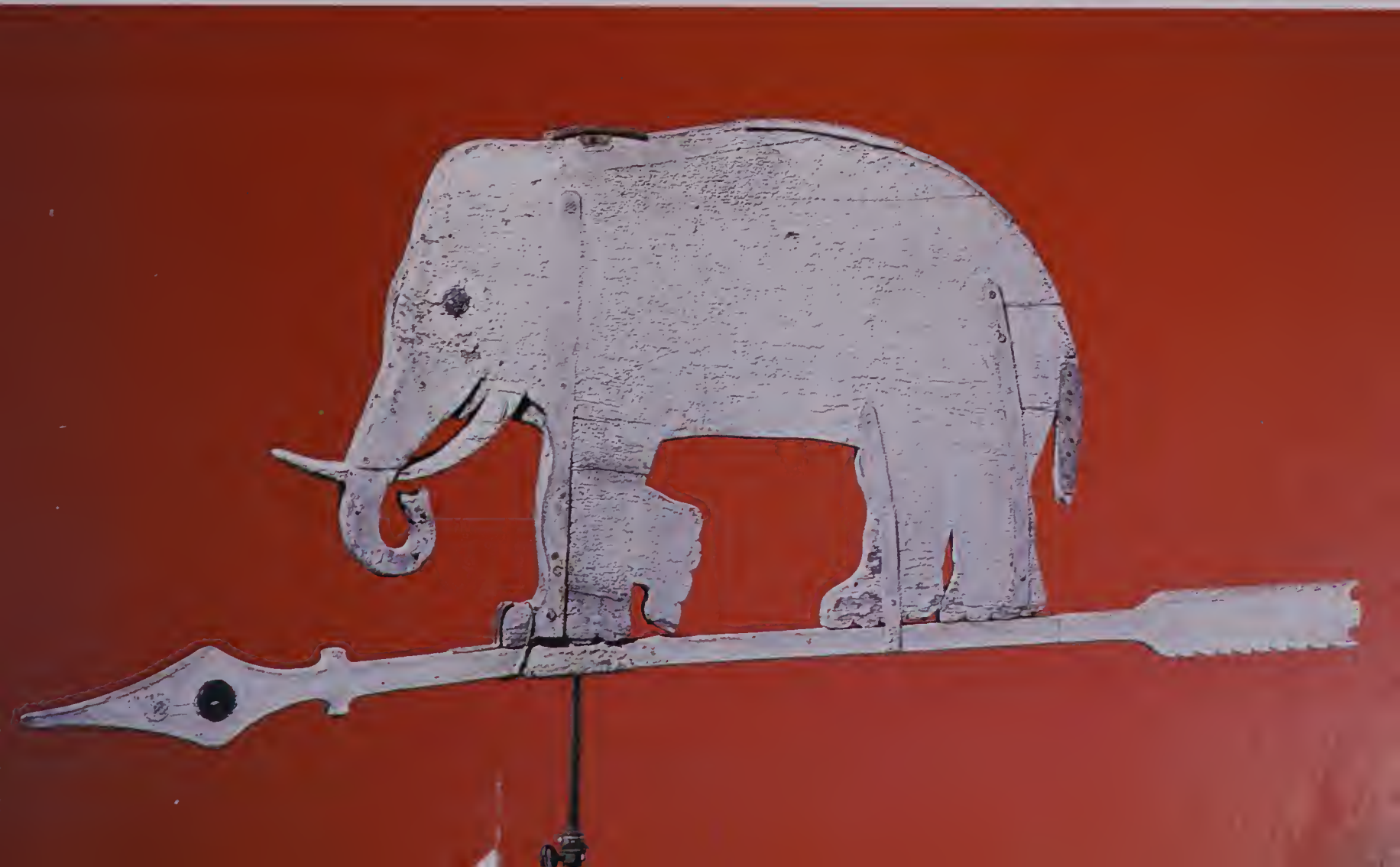


FOREST AND JUNGLE



81 (above). Snake. Artist unknown. United States. 19th century. Wood, painted. L. 35½". Weathervane makers, especially in their hand-crafted examples, often exhibit a strong sense of design that imbues their vanes with a dramatic quality. Fanciful in concept, this vane is enhanced by colorful paint. (Howard and Catherine Feldman Collection)

82 (below). Elephant. Artist unknown. Found on a barn in Bridgeport, Connecticut. c. 1880. Pine, painted; braced with iron straps. W. 48". It is not surprising that exotic animals would be used on vanes in Bridgeport, for the town was the home of P. T. Barnum. This piece might have been intended to represent Jumbo, one of Barnum's most famous performing animals. (Private collection)



83 (right). Leaping stag. Artist unknown. New England. Second half of 19th century. Copper and lead. L. 32". Nearly every vane manufacturer offered a leaping stag. Some examples included a clump of grass under the body of the animal as well. (Marna Anderson Gallery, New York)



84 (above). Hunting scene. Artist unknown. New York State. c. 1900. Sheet iron. H. 34". Silhouette vanes cut from thin sheets of metal are often braced or strengthened by the addition of supporting wires. (Collection of Mr. and Mrs. David Greenwald; photograph courtesy America Hurrah Antiques, N.Y.C.)

85 (below). Stag. Artist unknown. Probably New Hampshire. After 1850. Sheet iron, forged iron straps. L. 45". The applied straps of iron serve the same purpose on this strongly abstracted silhouette vane as the supporting wires on the hunting scene (fig. 84). Silhouette vanes frequently are less realistic than the mass-produced commercial variety. (Chester Dentan; photograph courtesy George E. Schoellkopf Gallery, New York)





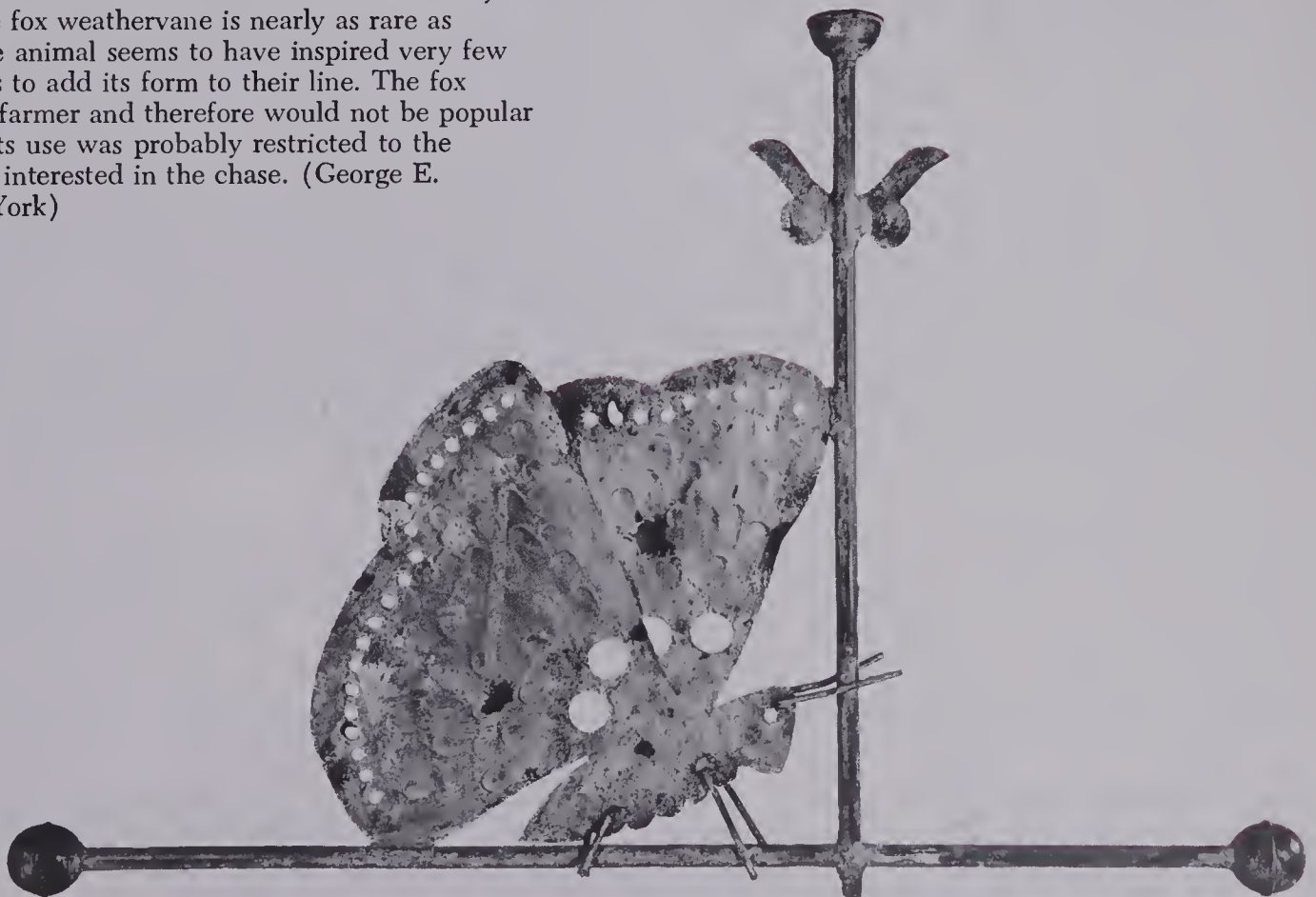
86 (above). Deer. J. Howard. Bridgewater, Massachusetts. Third quarter of 19th century. Cast zinc and copper. L. 38". Most of the Howard vases have a style that makes them easily identifiable. The rounded quality of the figure is consistent with the Howard pieces. (Private collection; photograph courtesy Steve Miller, New York)

87 (below). Squirrel. Artist unknown. c. 1880. Copper. H. 18".
A similar vane is illustrated in the 1883 catalogue of Cushing &
White, Waltham, Massachusetts. Like the fox, the squirrel
appears not to have been especially popular, and only a
handful of these vanes are known. The squirrel, too, could be a
pest to industrious farmers, so it probably was seldom used in
rural areas. (Mr. and Mrs. Robert Marcus; photograph courtesy
Gerald Komblau Gallery, New York)





88 (above). Fox. Artist unknown. United States. Late 19th century. Copper, gilded. L. 38". The fox weathervane is nearly as rare as seeing a fox, for this elusive animal seems to have inspired very few commercial vane companies to add its form to their line. The fox represents a menace to the farmer and therefore would not be popular as a barnyard decoration. Its use was probably restricted to the homes of hunters or people interested in the chase. (George E. Schoellkopf Gallery, New York)



89 (above). Butterfly. Artist unknown. Found in Connecticut, but originally from New Hampshire. Late 19th century. Sheet copper. H. 19". J. W. Fiske, in his 1893 catalogue, offered a thirty-five-inch-long butterfly weathervane for \$18. The Fiske version was more elaborately pierced than this example. Vanes of this type, which were essentially silhouette pieces mounted on fully-round rods, would have been less expensive to produce, for the amount of hand-tooling was minimal. From a practical point of view they worked just as well or even better than three-dimensional examples, and it is surprising that more were not created. A three-dimensional wrought-iron butterfly vane still flies over Berkeley College, Yale University, New Haven, Connecticut. (Shelburne Museum, Shelburne, Vermont)



90 (above). Bull. Artist unknown. Found in New York State. Mid-19th century. Wood, painted, with metal reinforcement and repairs. L. 31½". The pattern is carved in shallow relief, and the vane is strengthened by the addition of strap iron on the back of the figure. Repairs to the back leg and tail do not detract substantially from this piece, for in this instance, at least, they are merely a visual part of the history of the vane. (The Hall Collection)

91 (below). Bull. Artist unknown. United States. Last quarter of 19th century. Copper. H. 19½". The massive body of this dramatic sculptural piece strives for an accurate representation of the animal. This vane, which is in its original condition, satisfies the demands of even the most discriminating collector, for it displays a rich patina. (Private collection)



FARMYARD

92 (opposite, top). Cow. Attributed to L.W. Cushing & Sons. Waltham, Massachusetts. c. 1875. Copper, cast, stamped, and painted. L. 28". Several vane manufacturers produced pieces that were less than three-dimensional but more full-bodied than a silhouette vane. This piece falls into that category. (Museum of American Folk Art, New York; gift of Mrs. Jacob M. Kaplan)



93 (below). Cow. Artist unknown. New Hampshire. Late 19th century. Metal. L. 28". Few weathervanes retain their original gold leaf, which was laid on this full-bodied example in small squares. (Private collection)





94 (above). Ram. Artist unknown. Manchester, New Hampshire. e. 1855. Copper and brass, gilded. L. 81". This monumental piece is one of the great examples of the vane maker's art. Its giant size, its original condition, and its unusual design elevate it to a class of its own. In spite of the fact that it is missing a front leg, this is a folk art masterpiece. (The Currier Gallery of Art, Manchester, New Hampshire)



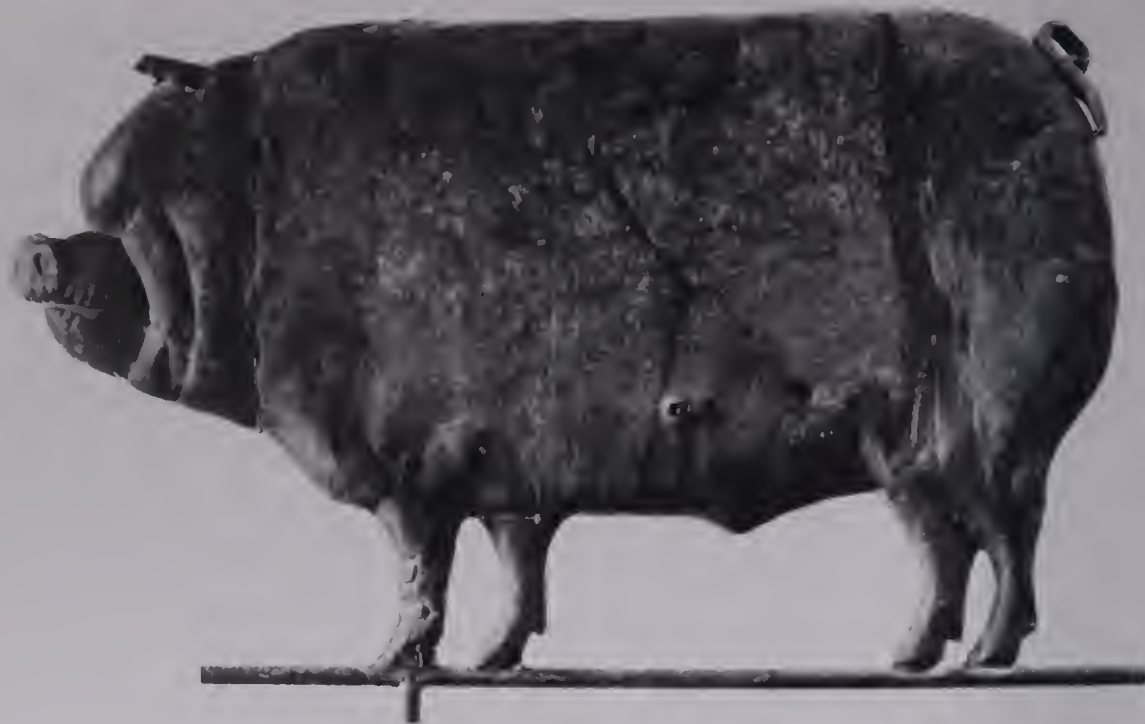
95 (left). Merino ram. Artist unknown. United States. Last half of 19th century. Copper, gilded. L. 29". Merino sheep were introduced into America from Spain very early in the nineteenth century and were prized for their fine, soft wool. Nearly every farmer kept sheep, for their coats were used to produce warm clothing at home. (Smithsonian Institution, Washington, D.C.; Van Alstyne Collection)

96 (right). Ram. Artist unknown. United States. c. 1870. Copper with original gold leaf. H. 31¼". This ram weathervane, which has applied horns, was used on a tanning factory. (Mr. and Mrs. W. B. Carnochan; photograph courtesy Gerald Kornblau Gallery, New York)



97 (below). Ram. Artist unknown. New Hampshire. Second half of 19th century. Copper. L. 28". Although many sheep and ram vanes are nearly identical in form, the treatment of the wool is handled in a variety of ways. Some pieces are punched in a random pattern; others exhibit the great detail that is created by the repoussé process. (David L. Davies)



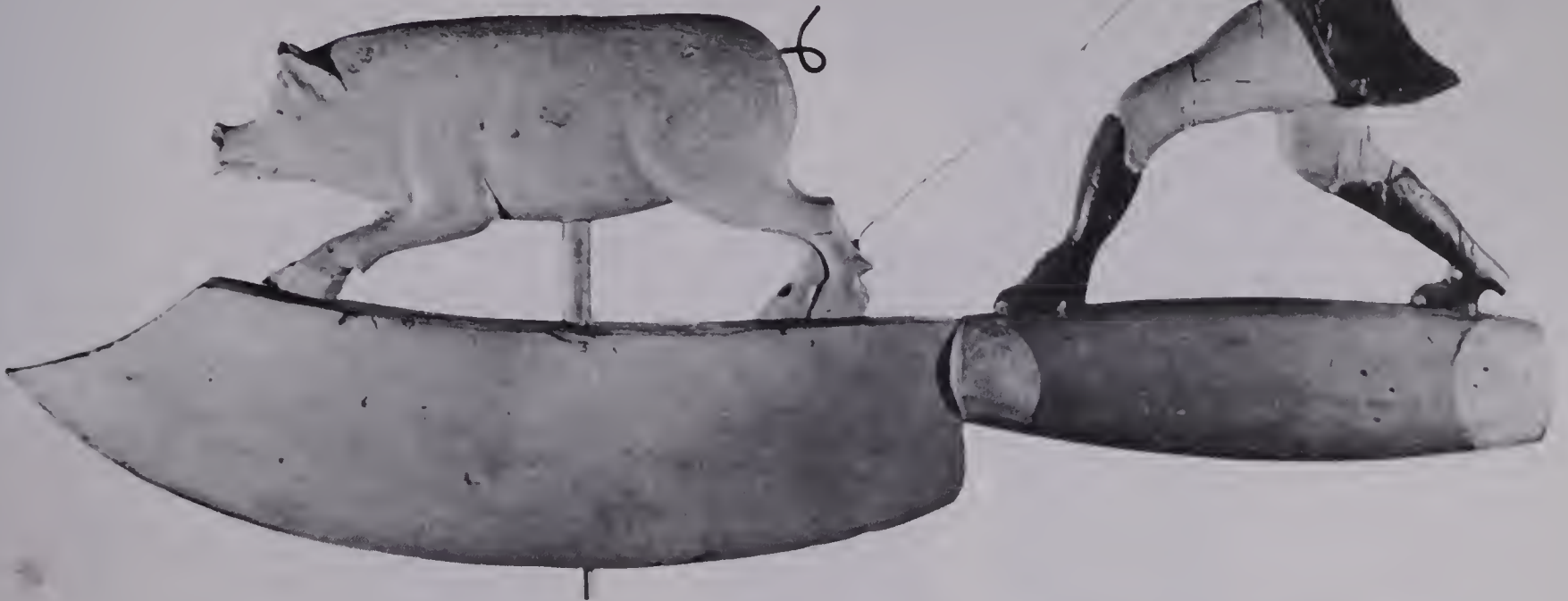


98 (above). Pig. Artist unknown. United States. Second half of 19th century. Metal. Dimensions unavailable. This vane might well be a caricature of a pig, for when the maker crafted the face and head, he exhibited a certain degree of humor. (Current whereabouts unknown)

99 (below). Pig. Artist unknown. United States. Last half of 19th century. Copper. L. 31". Few weathervanes retain such a beautiful patina. Compare the sculptural quality of the head and the crisp handling of the tail on this piece to that of figure 98. Both vanes are distinctive in their own right. (David L. Davies)



100 (below). Man driving pig. Artist unknown. Massachusetts. c. 1835. Wood, polychromed; and wire. L. 31 $\frac{3}{4}$ ". Captain David West, the original owner of this vane, operated a slaughterhouse in Oxford Village, Fairhaven, Massachusetts. Several versions of the vane are known. Some were produced in metal, others in wood. This design was also used in the creation of shop signs for slaughterhouses; these were usually cast in metal. (New Bedford Whaling Museum, New Bedford, Massachusetts)



101 (right, above). Pig. Artist unknown. Vermont. Mid-19th century. Wood and iron. L. 30". The legs are mortised into the body of the piece—an interesting method of attachment. (Photograph courtesy Stony Point Folk Art Gallery, Stony Point, New York)

102 (right, below). Pig. Artist unknown. United States. Last half of 19th century. Iron, painted. L. 32 $\frac{1}{2}$ ". It is amazing how easily the general impression of an animal can be created by simply snipping out of sheet metal a silhouette form such as this example. Like most metal silhouette pieces, this is braced by iron straps. (Smithsonian Institution, Washington, D.C.; Van Alstyne Collection)





103 (above). Plow. Albert Townsend. Wilton, New Hampshire. Late 19th century. Wood and metal. W. 55". An article in the *Boston Evening Transcript* dated August 14, 1926, provides information about the artist: "In the earlier years he farmed but he did little farming in his age. The weathervane that turns on top of the barn he made himself, as he made many other things. Someone has offered two hundred dollars for that weathervane which is a small plough share: a neighbor remarked on Thursday that a pretty good plough could be bought for two hundred dollars today." (Private collection)



105 (right). Man with flail. Artist unknown. Pennsylvania. Second half of 19th century. Tin, hammered and painted. H. 26". (Mr. and Mrs. Edwin Braman)



104 (left). Farmer. Artist unknown. Lancaster, Pennsylvania. Late 19th century. Tin, painted. H. 18". The naïve artist who crafted this vane displayed a great sense of imagination. (Barbara Johnson Collection)



106 (opposite, top). Foxhound. L.W. Cushing & Sons. Waltham, Massachusetts. c. 1883. Copper. L. 27". Although interest in purebred dogs really began in 1576 with the publication *Of Englishe Dogges, the diversities, the names, the natures, and the properties*, Americans seldom concerned themselves with the pedigrees of their pets until the end of the Victorian period. The rich patina of this hound vane is distinctive. (Ben Mildwoff)

107 (opposite, bottom). Goat. Artist unknown. Massachusetts. c. 1875. Copper, gilded. L. 29½". The feathered beard, the hair under the stomach, and the tail provide a lively quality to this dashing form. The goat is a rare vane, and this one is a particularly beautiful example. (Private collection)

108 (below). Cat. Artist unknown. United States. Late 19th or early 20th century. Metal. Dimensions unavailable. Domestic pets seem not to have been popular as vanes, for very few examples are known. (Current whereabouts unknown)

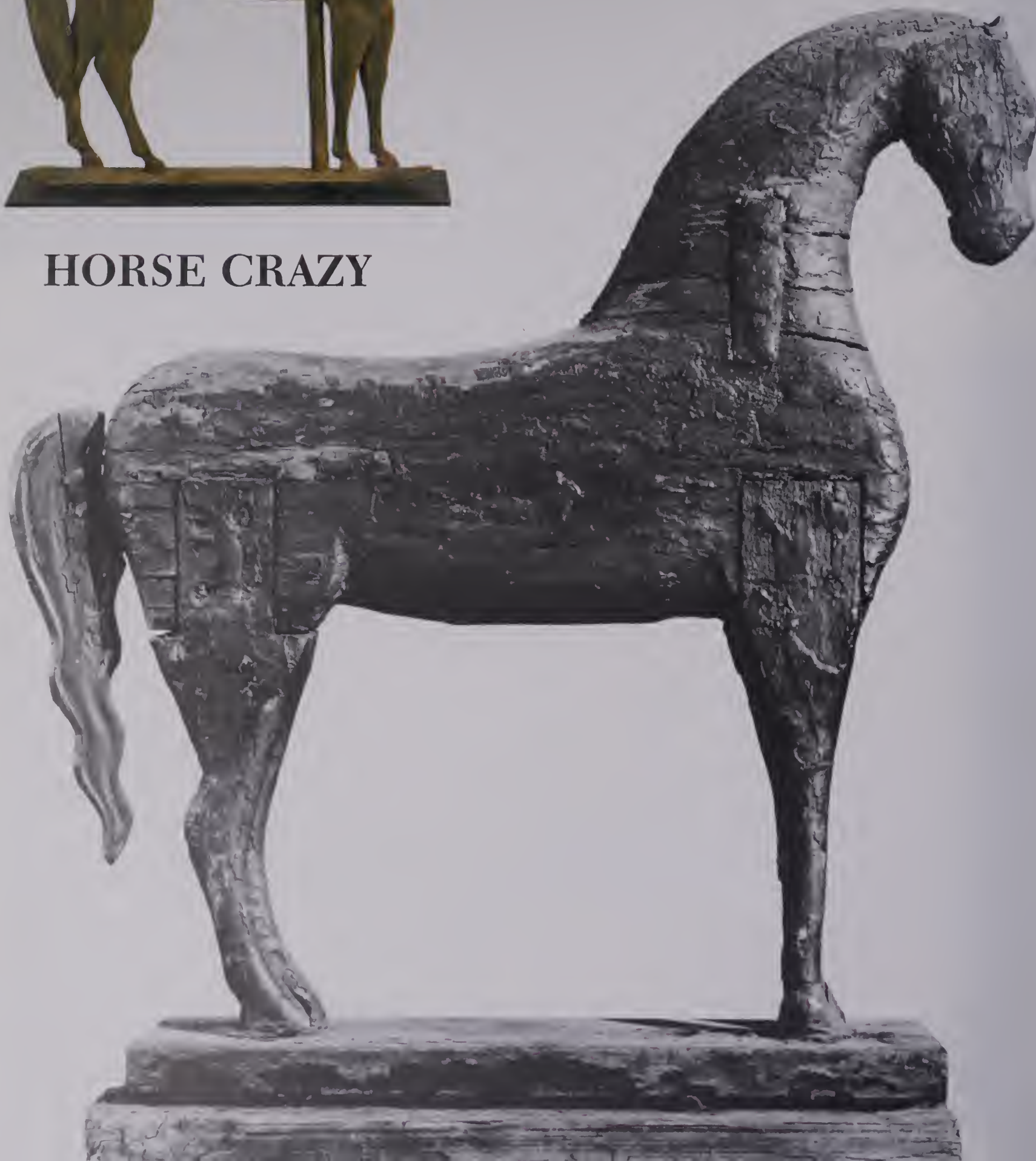




109 (left). Horse. Artist unknown. United States. Second half of 19th century. Copper. H. 48". Sometimes the repoussé details of a vane are identical on both sides of a piece; at other times the maker individualized the two sides. That is the case with this example, where the mane appears on only one side. (Private collection)

110 (below). Horse. Artist unknown. United States. 19th century. Wood, painted. L. 17½". This superb example of American folk sculpture was sensitively conceived and beautifully executed. The traces of old paint only enhance its collectibility. (Allan L. Daniel, American Folk Art Gallery, New York)

HORSE CRAZY





111 (above). Horse. Artist unknown. United States. c. 1875. Copper with cast-iron or -zinc head, painted. H. 21½". This thoroughbred is probably a depiction of a famous racehorse of the time. (Allan L. Daniel, American Folk Art Gallery, New York)



112 (above). Horse. J. Howard. Bridgewater, Massachusetts. c. 1850. Sheet copper and cast zinc. L. 24¾". Every commercial vane manufacturer offered a version of this horse, which is made up of a cast front body that provided weight, and a hollow hindquarters that made it easily responsive to the wind. There is a great deal of variation among the horses of this type, and the handling of the detail is highly individualized. (Private collection; photograph courtesy Thos. K. Woodard: American Antiques & Quilts, New York)



113 (below). Horse. Artist unknown. New England. c. 1875. Metal, painted. L. 36½". The three-dimensional figure is much more finished than the earlier flat images cut from sheet metal. The dramatic treatment of the flaring mane and tail makes this vane a powerful folk art statement. (Howard and Catherine Feldman Collection)



114 (left). Prancing horse. Artist unknown. New Hampshire. Late 19th century. Zinc and copper. H. 31". This silhouette vane is in the shape of a high-spirited horse. It may have topped a stable or barn. The eye on this individual piece, which is probably a one-of-a-kind example, is drilled. (Private collection)

115 (below). Prancing horse. Artist unknown. New England. Late 19th century. Zinc. H. 25". This vane retains traces of its original yellow paint. It, too, has a drilled eye. (Private collection)

116 (opposite, top). Running horse. Artist unknown. Found in central New York State. Late 19th century. Sheet iron. L. 42½". This vane, which retains traces of paint, is complete with its original iron and wood spire. Silhouette vanes are often more spirited than their fully representational counterparts. (The Hall Collection)



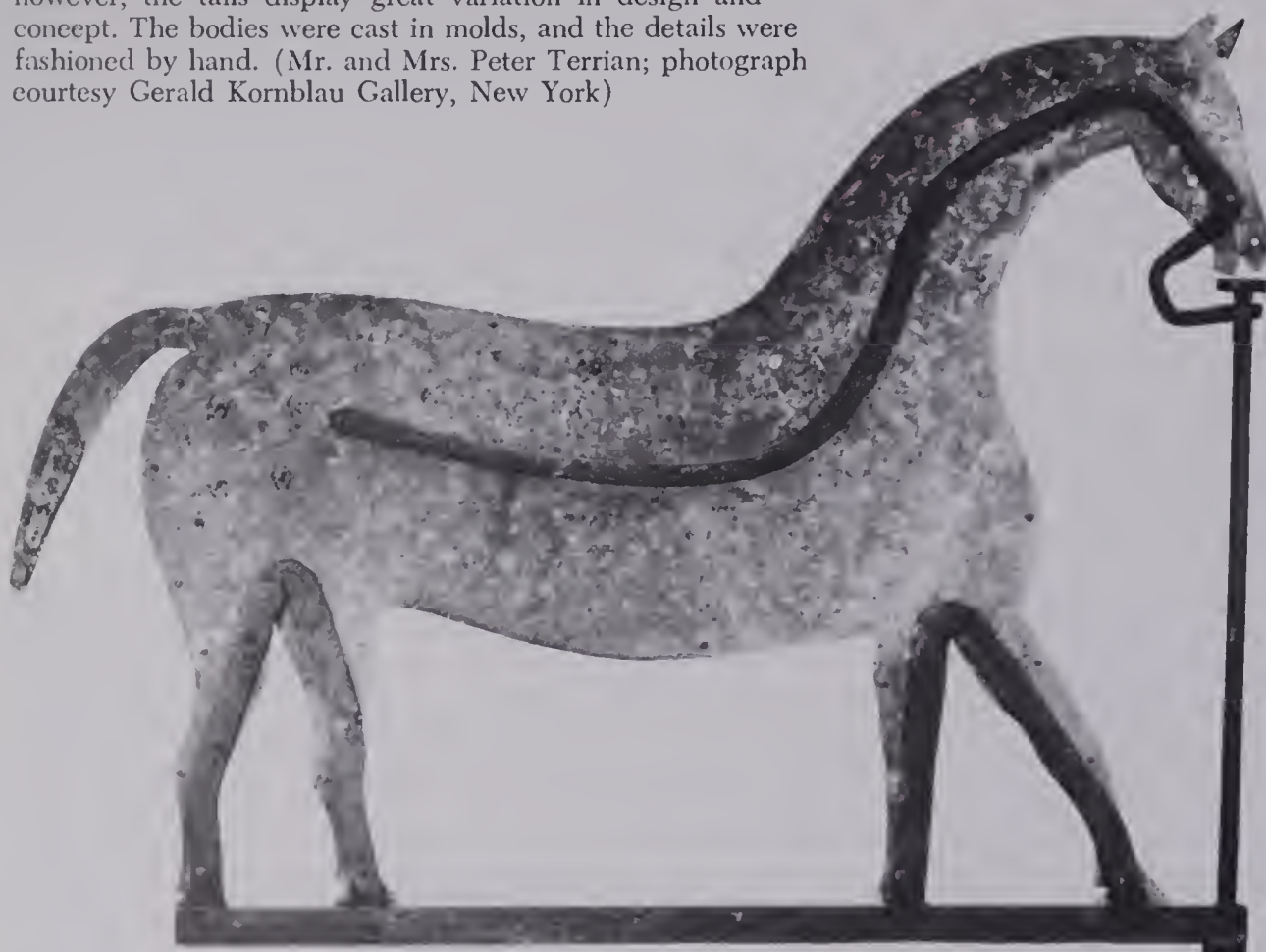


117 (below). Horse jumping through hoop. Artist unknown. Connecticut. Late 19th century. Copper. L. 30". This weathervane was mass-produced, for a similar example is known, and pieces with slight variations are illustrated in several weathervane catalogues dating from the nineteenth century. The craftsman who fashioned this piece minimized the modeling on the horse's body and relied on quickly executed tail, mane, and ears and the addition of a three-dimensional hoop to create a sense of movement. (David L. Davies)





118 (above). Horse. Artist unknown. United States. c. 1860. Metal. L. 38 $\frac{3}{4}$ ". Numerous versions of this vane are known; however, the tails display great variation in design and concept. The bodies were cast in molds, and the details were fashioned by hand. (Mr. and Mrs. Peter Terrian; photograph courtesy Gerald Kornblau Gallery, New York)



119 (above). Horse. Artist unknown. United States. Late 19th century. Galvanized metal with iron reinforcements. L. 33". The unusual method of attaching the vane to the rod would have been especially successful, and one wonders why more vane makers did not utilize this technique. Galvanized iron was not available in any quantity until after the mid-nineteenth century and pieces made from this metal inevitably date from then or from later eras. (Chester Dentan; photograph courtesy Marna Anderson Gallery, New York)



120 (left). Horse. Artist unknown. Midwest. Last quarter of 19th century. Copper. Dimensions unavailable. This vane may be unique. The detailing of the legs and the arrow is highly individualized. (Private collection; photograph courtesy Sanford and Patricia Smith, New York)



121 (below). Horse. J. W. Fiske. New York. c. 1880. Copper with cast-zinc head. H. 27½". This high-stepper has a cast head and a hollow body and tail. It probably was once totally gilded, but the natural elements have eroded the gilding, revealing the fact that two different metals were used in its creation. This strong, vital form would be a fine addition to any rooftop. (Allan L. Daniel, American Folk Art Gallery, New York)





122 (above). Trotting horse (Black Hawk) with sulky. Artist unknown. New England. Second half of 19th century. Copper. L. 31". This vane is the only known example where the well-known horse form, Black Hawk, was embellished by a sulky and rider. Careful examination indicates that it is totally original and not a later restoration or marriage of early parts. (Collection of Marna Anderson)



123 (below). Trotting horse. J. Howard. Bridgewater, Massachusetts. Late 19th century. Copper and zinc, gilded. L. 26½". The application of the repoussé copper mane on this handsome vane is distinctive. (Dr. William Greenspon)



124 (above). Horse jumping fence. Artist unknown. Found on a barn in Connecticut. Late 19th century. Iron and copper. L. 30". Steeplechasing is a cross-country obstacle race between riders, who at one time used church steeples as landmarks to guide them over the course. The first steeplechase on a major American racecourse was held at Jerome Park near New York City in 1869. (Private collection)



125 (above). Trotting horse with sulky. Artist unknown. Maine. c. 1875. Wood, painted. L. 18". This represents one of the very few horse and sulky vanes executed in wood. Only one other example is currently known. (Private collection)



126 (above). Racing horse and jockey. Artist unknown. United States. Late 19th century. Copper. L. 48". By depicting a horse in a galloping gait, variations in design could be utilized to make the vane easier to manufacture. This piece with its broad, extended head and legs is highly stylized. (George E. Schoellkopf Gallery, New York)



127 (left). Racing horse and jockey. Artist unknown. United States. Late 19th or early 20th century. Metal. Dimensions unavailable. The rider on this vane and the one in figure 126 were probably created by craftsmen who were unfamiliar with thoroughbred races, for jockeys usually maintain a somewhat crouched position to minimize wind resistance. (Private collection; photograph courtesy Sanford and Patricia Smith, New York)



128 (left, bottom). Racing horse and jockey. Artist unknown. United States. Late 19th or early 20th century. Copper and lead. Dimensions unavailable. This vane is highly unusual, for the heads of the horse and the jockey are both cast, a method of production also used on figure 129. (Village Green Antiques, Richland, Michigan)



129 (below); 129a (above). Racing horse and jockey. Artist unknown. United States. Late 19th or early 20th century. Copper, with cast-zinc heads on both jockey and horse. Dimensions unavailable. The animated spirit of the jockey is distinctive; the agitated shape of the horse's tail is unusual as well. (Private collection; photograph courtesy Sanford and Patricia Smith, New York)





130 (above). Horse. Harris. Massachusetts. Last quarter of 19th century. Copper, gilded. L. 28". Few manufacturers actually signed their pieces, but this example was incised *Harris* with a metal punch. (Jay Johnson: America's Folk Heritage Gallery, New York)



131 (above, right). Hackney stallion. J. W. Fiske. New York. c. 1880. Copper, with traces of original gilding. L. 52". This vane was found on the Forest View Farm in Katonah, New York, which was owned by George Green, a prominent businessman who also owned the Hotel Metropole in New York City. Green raised hackney horses. Prior to 1890 he built a barn to stable the horses, and this vane ran atop it. This is a rare form, and the tails vary on all known examples. (Private collection)

132 (below). Horse. Attributed to J. Howard. Bridgewater, Massachusetts. c. 1860. Zinc and copper with traces of original gilding. L. approx. 18". The sensitive modeling of the head of this vane is impressive. The design and craftsmanship exhibited by the maker of the vane are very similar to that exhibited on the deer (fig. 86). (Private collection; photograph courtesy Gerald Kornblau Gallery, New York)





133 (above). Horse and rider. Artist unknown. Found in Massachusetts. c. 1850. Wood, painted. H. 56". The inset mica in the tail of the arrow is an unusual feature. The rural craftsman who fashioned this folk art masterpiece managed to display a sense of balanced design in spite of the somewhat crude handling of the material. Few vanes are as impressive. (David L. Davies)



134 (above). Angel Gabriel. Artist unknown. United States. e. 1840. Metal, polychromed. H. 29¼". Religious enthusiasts in nineteenth-century New England were quick to press the figure of Gabriel into service as a weathervane because he was God's messenger. Gabriel was one of the most often produced religious subjects utilized by the weathervane maker. (Museum of American Folk Art, New York; gift of Adele Earnest)

135 (right). Angel. Gould & Hazlett. Charlestown, Massachusetts. 1840. Copper, gilded. L. 74". This silhouette vane was fashioned with a three-dimensional trumpet that contained a note identifying the coppersmiths who made it. It was originally made for the Universalist Church in Newburyport, Massachusetts. When the church was abandoned, the piece was removed and stored in a barn. The nearby People's Methodist Church ultimately raised funds to buy the vane, and it was installed on their building in the late nineteenth century. (Index of American Design, Washington, D.C.)

ANGELS FROM ON HIGH



136 (below). Gabriel. Artist unknown. Hammond, New York. First quarter of 19th century. Metal. L. 55". The bracing for this vane has been designed so that it terminates in a hand grasping a ball. (America Hurrah Antiques, N.Y.C.)

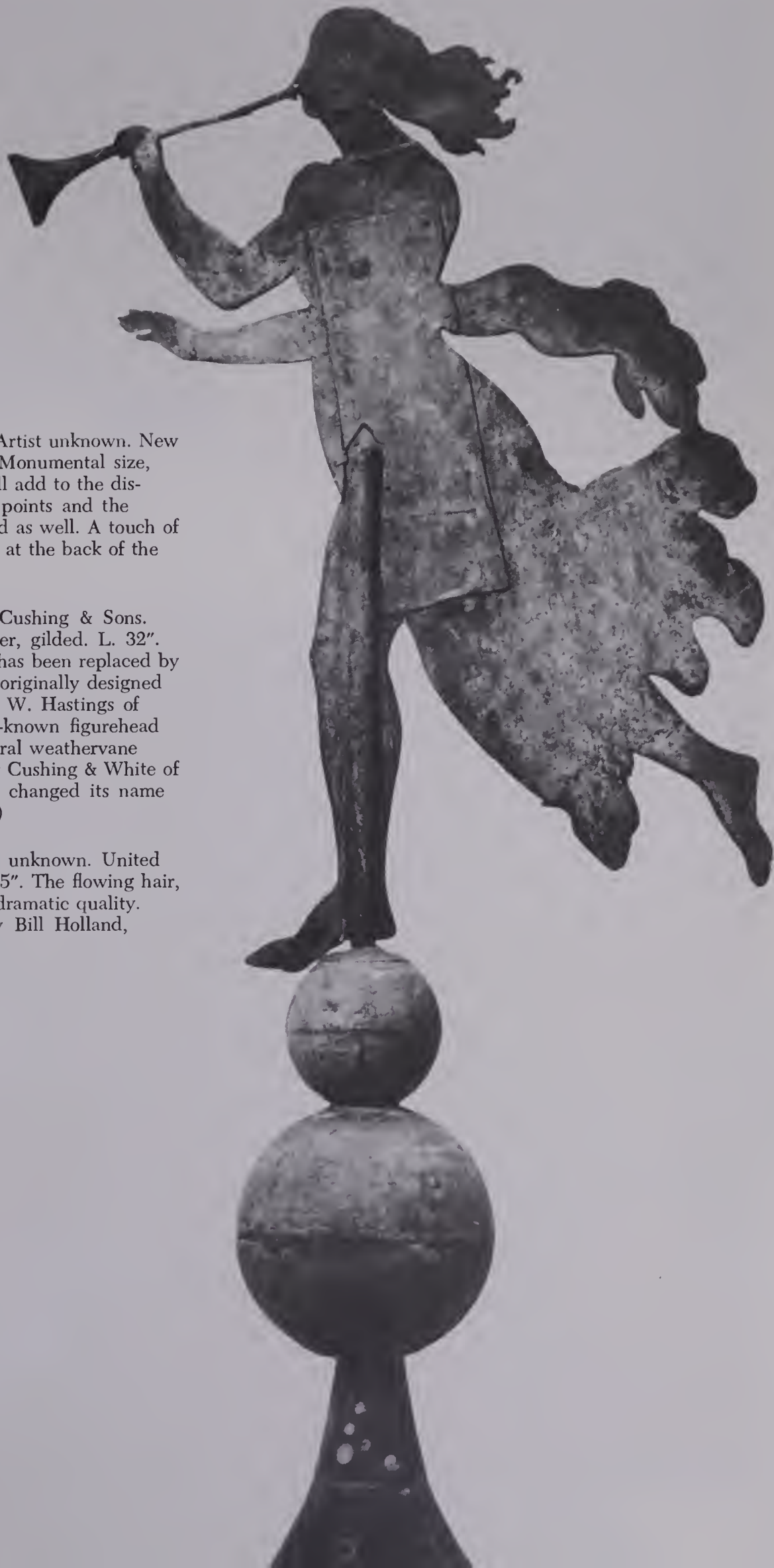


137 (above). Angel. Artist unknown. United States. 19th century. Copper. W. 26". This silhouette vane is fitted with a faceted glass eye, which undoubtedly reflected the sun's rays like a sparkling diamond. (Mr. and Mrs. Edwin Braman)

138 (below). Angel Gabriel. Artist unknown. United States. 19th century. Wood. L. 41". This vane is one of the great folk carvings. The skilled craftsman managed to fashion a stylized sculptural form that is both rich in detail and simple in execution. (Private collection)







139 (opposite, top). Trumpeting angel. Artist unknown. New York State. c. 1800. Sheet iron. L. 72". Monumental size, sensitive design, and original condition all add to the distinction of this piece. The iron cardinal points and the supporting rod are imaginatively executed as well. A touch of humor is added by the inclusion of a bun at the back of the head. (Dr. William Greenspon)

140 (opposite, below). Cherub. L.W. Cushing & Sons. Waltham, Massachusetts. c. 1883. Copper, gilded. L. 32". The original gilding has worn away and has been replaced by a wonderful deep patina. This vane was originally designed in 1869, and a model was carved by E. W. Hastings of Boston, Massachusetts. Hastings, a well-known figurehead carver, is believed to have executed several weathervane models. This vane was mass-produced by Cushing & White of Waltham, Massachusetts. The firm later changed its name to L.W. Cushing & Sons. (Ben Mildwoff)

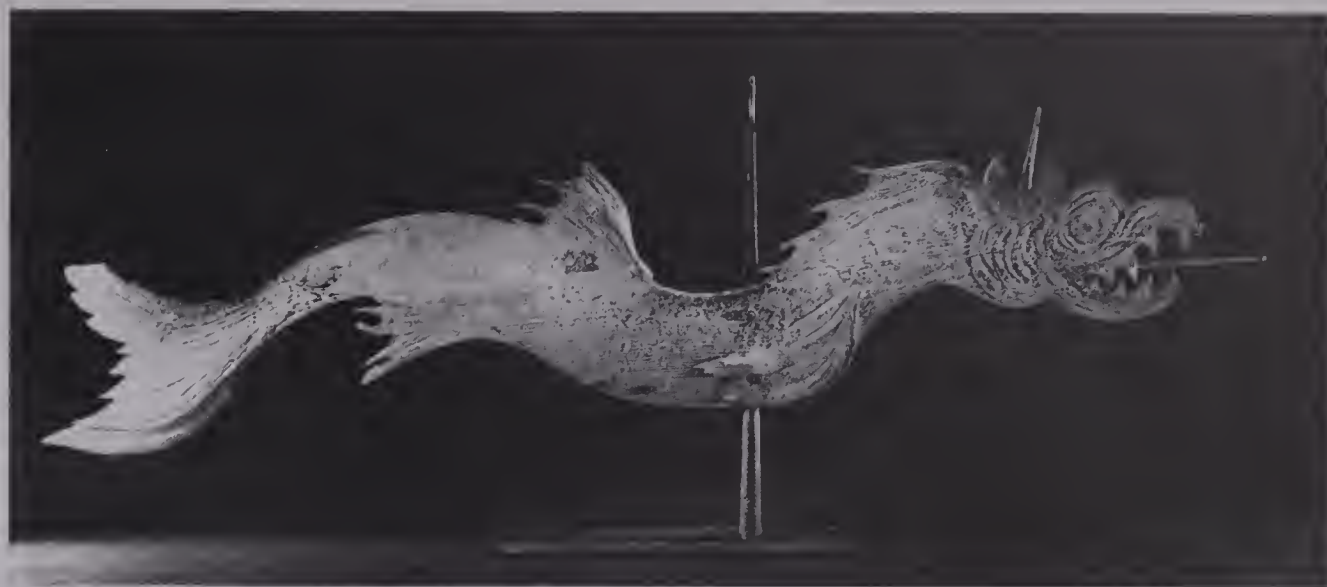
141 (right). Angel with trumpet. Artist unknown. United States. c. 1850. Sheet iron, painted. H. 45". The flowing hair, sash, and the hem of the robe provide a dramatic quality. (Private collection; photograph courtesy Bill Holland, Philadelphia)

FANTASTIC SPIRITS

142 (right). Centaur. A.L. Jewell & Co. Waltham, Massachusetts. In production from 1860 to 1933. Copper body with cast-zinc or -lead head. L. 26". In Greek mythology a centaur was one of the race of monsters having the head, arms, and trunk of a man and the body and legs of a horse. (Ben Mildwoff)

143 (below). Witch riding a crescent moon. Artist unknown. United States. Turn of 20th century. Copper, iron, and wire. H. 52". This vane was originally on a large estate in northern New York State. The figure of the witch is fitted with an iron face and hands, and the broom is made from multiple strands of wire. This is the only known example of this form. (Private collection)





144 (above). Sea dragon. Artist unknown. China, Maine. c. 1800. Wood. L. 78". During the early 1830s a Mr. Crane, from China, Maine, moved to Warren, Maine, and at that time installed this vane on his barn. The flat, silhouette body is made three-dimensional by the projecting tongue and horns. (Edmund L. Fuller, Woodstock, New York)

145 (below). Diana and the Hunt. Artist unknown. United States. Copper. 19th century. W. 31½". This is an exceedingly rare vane, perhaps unique. (Dr. Alvin E. Friedman-Kien)

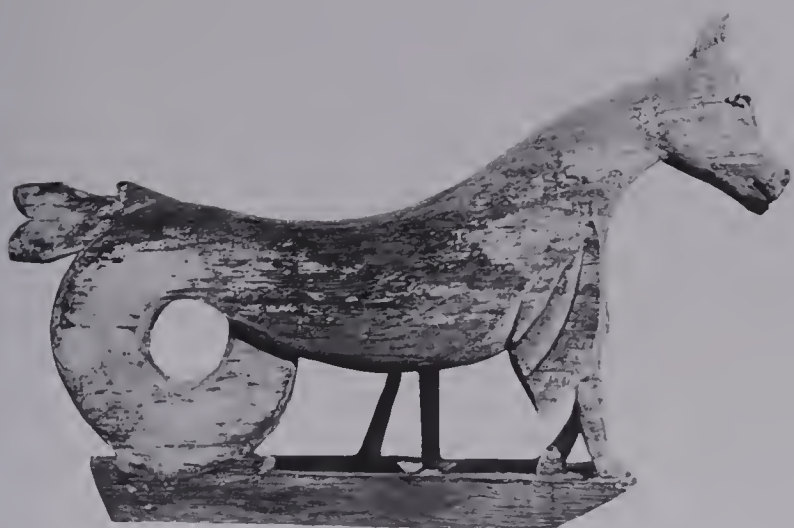




146 (above). Sea horse. Artist unknown. New England. Late 19th century. Wood, polychromed. H. 14½". The sea horse, a mythical beast that was half horse and half fish, is often depicted being ridden by Neptune and other sea-gods. The tail of this unusual vane terminates in an arrow. (Private collection)



147 (above). Mermaid. Attributed to W. G. Roby. Massachusetts. Mid-19th century. Pine. L. 52½". This unusual form was carved in the half-round from a single piece of wood; the arms were applied separately. This mermaid is believed at one time to have topped the Wayland, Massachusetts, barn of Roby, a coppersmith and brazier. (Shelburne Museum, Shelburne, Vermont)



148 (left). Sea horse. Artist unknown. Found in Connecticut. c. 1850. Wood, painted white. H. 15". Although this simple vane is cut from a single board and is intended as a silhouette piece, it has been refined by careful shaping and carving. (Collection of Howard and Jean Lipman)



WINDS FROM THE SEA





149 (opposite). Fish. Artist unknown. Probably New England. 1825–1850. Sheet iron, painted. L. 24". The decorative ball on the rod has been secured with a piece of strap iron. Although this is a simple cutout vane, when silhouetted against the sky it becomes a dramatic form. (The Hall Collection)

150 (above). Fish. J. Howard. Bridgewater, Massachusetts. c. 1870. Copper and zinc. L. 33". Three-dimensional, full-bodied fish vanes were produced in large numbers and offered by numerous manufacturers. They were especially popular in areas located close to the sea. (Allan L. Daniel, American Folk Art Gallery, New York)

151 (right). Fish. Artist unknown. United States. Late 19th or early 20th century. Wood and metal, painted. W. 29". The construction of the directionals in wood is highly unusual because metal arms were far more durable. (David L. Davies)





152 (above). Fish. Artist unknown. Massachusetts. 19th century. Wood. L. 47½". Although piercing a silhouette vane made the form more fanciful, it severely decreased its structural strength. Few pierced wooden vanes survive. (Mr. and Mrs. Edwin Braman)

153 (below, top). Swordfish. Artist unknown. New England. Late 19th or early 20th century. Wood and metal. L. 30½". Although this fish is made of wood, it appears to be a production piece, for several identical examples are known. They differ only in the painted surface. (Jay Johnson: America's Folk Heritage Gallery, New York)

154 (below, center). Fish. Artist unknown. New Hampshire or Vermont. Early 20th century. Copper with original gilding. L. approx. 30". Few fish weathervanes have the wealth of detail evident on this finely crafted piece. (Sanford and Patricia Smith, New York)



155 (below). Whale. Artist unknown. New England. Late 19th or early 20th century. Sheet iron. L. 33". (George E. Schoellkopf Gallery, New York)



156 (above). Fish. Artist unknown. United States. Last quarter of 19th century. Wood. L. 22½". The construction of this piece is distinctive. The tail is mortised into the body and the nose is fitted with a whirligiglike propeller. (Private collection)

157 (opposite). Codfish. Artist unknown. New England. c. 1700. Copper. Dimensions unavailable. This vane was made for the First Church of Christ in Marblehead, Massachusetts. In 1748 the Massachusetts State House of Representatives acknowledged the importance of the codfish to Colonial life by voting "to hang a representation of the Cod Fish in the room where the House sits, as a memorial of the importance of the Cod Fishery to the welfare of the nation." A carved wooden fish was installed and hung there until 1795 when it was moved to the new State House. It is still in place today. (Massachusetts Financial Bond Fund, Annual Report, 1979)





158 (above). Fish. Artist unknown. Maine. Early 20th century. Mica, metal, and wood, painted. L. 23". Because tiny pieces of mica have been nailed to the wooden body, this vane created a shimmering effect as it reflected the sun's rays. A second vane, obviously by the same maker, is also known. (Collection of the International Folk Art Foundation in the Museum of International Folk Art, Santa Fe, New Mexico)

159 (opposite, top). Swordfish. Artist unknown. United States. Second half of 19th century. Wood, painted. L. 24½". Small fishing villages along the entire American eastern seaboard sported fish weathervanes. This example is distinctive for its original weathered condition. When balls are used as decorative elements on weathervanes, they usually occur below the wind indicators; on this example, the ball is above the indicators. (David L. Davies)

160 (opposite, bottom). Fish. Artist unknown. Found near Portland, Maine. Late 19th or early 20th century. Wood, painted, with metal details. L. 36". Palettes of wood have been added to the main body of the fish, giving it a three-dimensional quality. This vane is in wonderful original condition. (The Hall Collection)





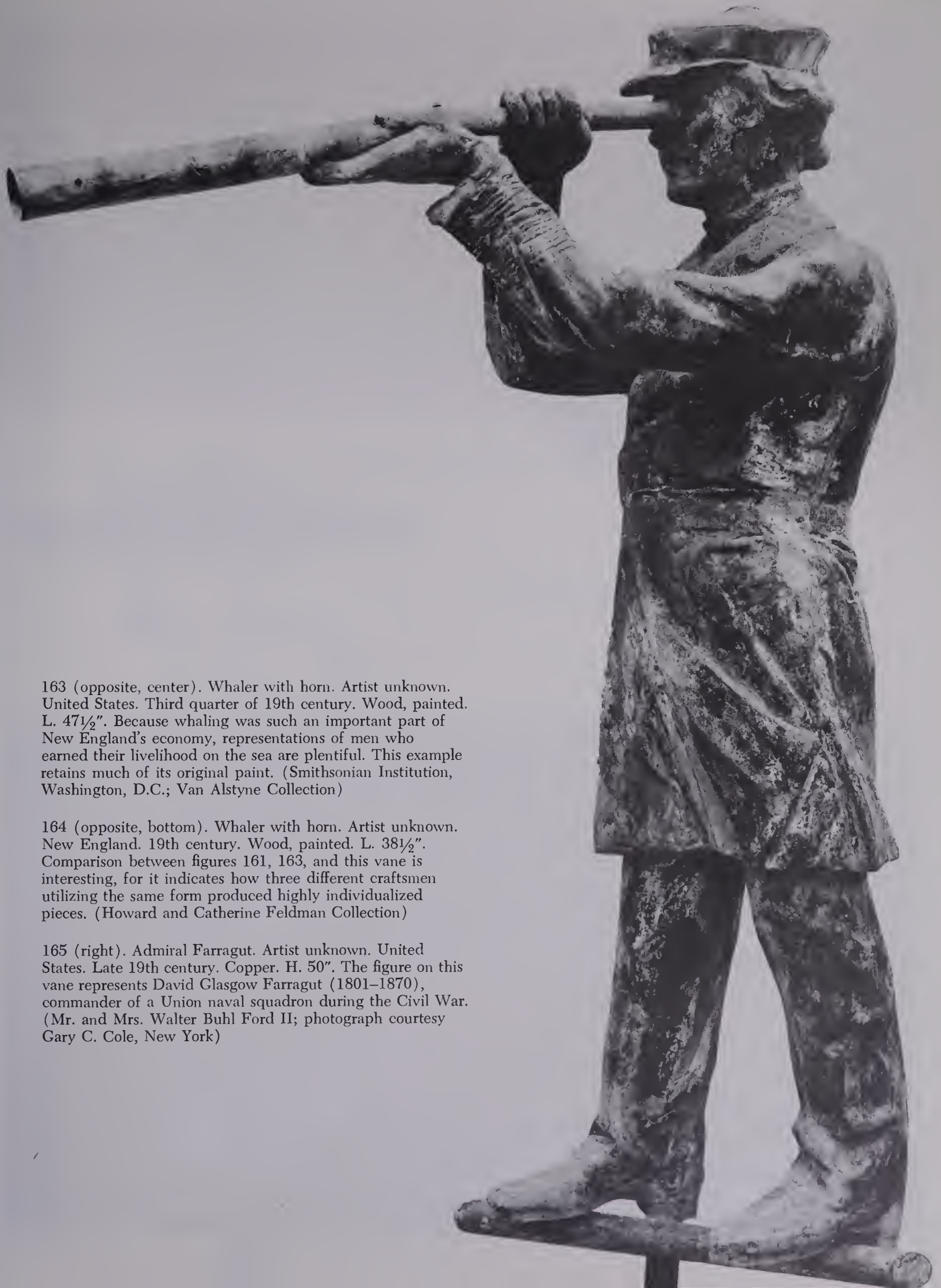


161 (top). Whaler with horn. Artist unknown. New England. 19th century. Wood, polychromed. L. 29". Most whaler vanes are wooden silhouettes because the image would probably have been too difficult to manufacture in metal. (Howard and Catherine Feldman Collection)



162 (above). Swimming man. Artist unknown. New Hampshire. c. 1870. Wood. L. 42". This appears to be a unique form. (James Kronen)





163 (opposite, center). Whaler with horn. Artist unknown. United States. Third quarter of 19th century. Wood, painted. L. 47½". Because whaling was such an important part of New England's economy, representations of men who earned their livelihood on the sea are plentiful. This example retains much of its original paint. (Smithsonian Institution, Washington, D.C.; Van Alstyne Collection)

164 (opposite, bottom). Whaler with horn. Artist unknown. New England. 19th century. Wood, painted. L. 38½". Comparison between figures 161, 163, and this vane is interesting, for it indicates how three different craftsmen utilizing the same form produced highly individualized pieces. (Howard and Catherine Feldman Collection)

165 (right). Admiral Farragut. Artist unknown. United States. Late 19th century. Copper. H. 50". The figure on this vane represents David Glasgow Farragut (1801–1870), commander of a Union naval squadron during the Civil War. (Mr. and Mrs. Walter Buhl Ford II; photograph courtesy Gary C. Cole, New York)



166 (left). Sailing ship. Artist unknown. New England. Late 19th century. Wood with metal sails. H. 20". New England fishing villages nestled along the coast were the seas upon which countless ship weathervanes sailed. (Current whereabouts unknown; photograph courtesy Jerome W. Blum, Lisbon, Connecticut)

167 (below). Launch. Artist unknown. United States. 1875–1900. Copper. L. 40½". Groups and clubs with special interests often ordered individual vanes for their meeting-houses. Launch weathervanes were popular on yacht clubs. (Greenfield Village and Henry Ford Museum, Dearborn, Michigan)

168 (bottom). Boat. Artist unknown. United States. First quarter of 20th century. Copper. L. 28". Representations of multimasted sailing ships are numerous, but the later steam-powered pleasure and working crafts are not often encountered. (Marna Anderson Gallery, New York)



SAILS AND WHEELS





169 (above). Sailing vessel. Artist unknown. Maine. Early 20th century. Wood and metal. L. 69". Although not complex in design, this piece has a striking beauty. Simple lines, traces of original paint, and rich texture catch one's eye. (Collection of Isobel and Harvey Kahn)



170 (left). Galleon. Artist unknown. Found in New Jersey. Dated 1888. Copper and glass. H. 59". The body and sails of this vane are inset with glass, which was originally mirrored. The date that appears on the stern and the twisted supports are made of copper wires braided to look like rope. (Private collection)



171 (above). Bicycle and rider. Probably made by V. Baldwin. New York, but found in Ashtabula, Ohio. Mid-1870s. Copper. W. 56". Although many whirligigs incorporate the bicycle into their design, weathervanes that do so are extremely rare. This particular style of bicycle was called a "boneshaker" in the last half of the nineteenth century. (Private collection)

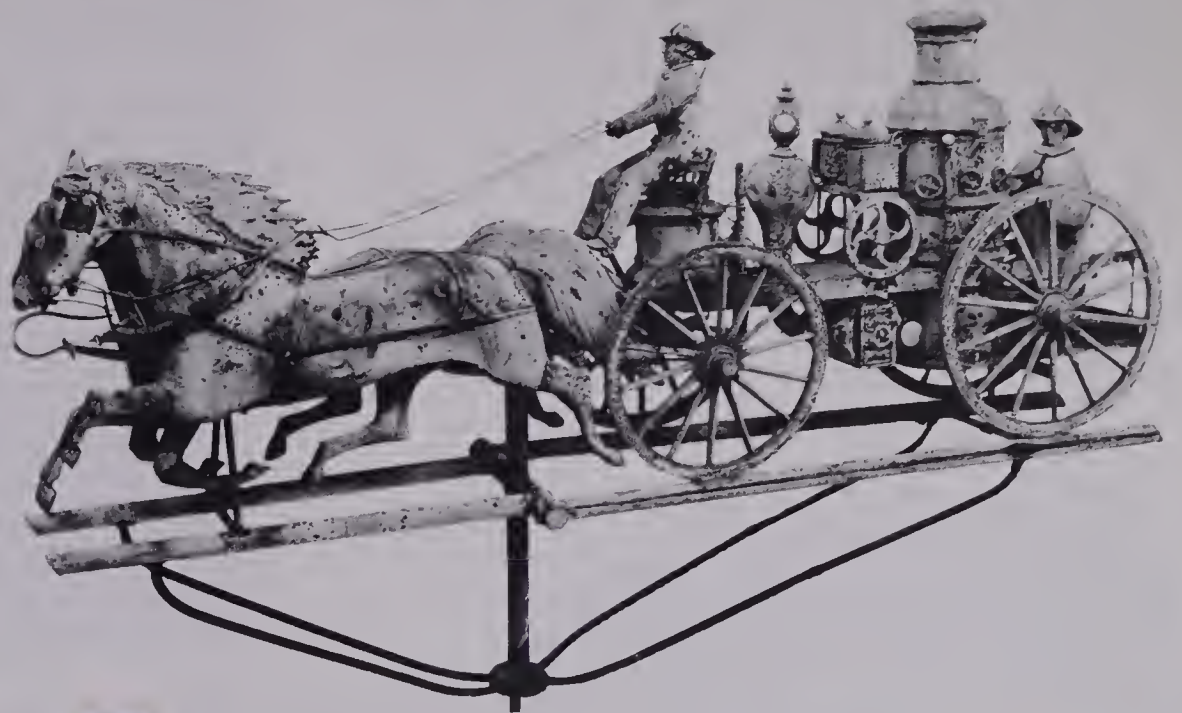
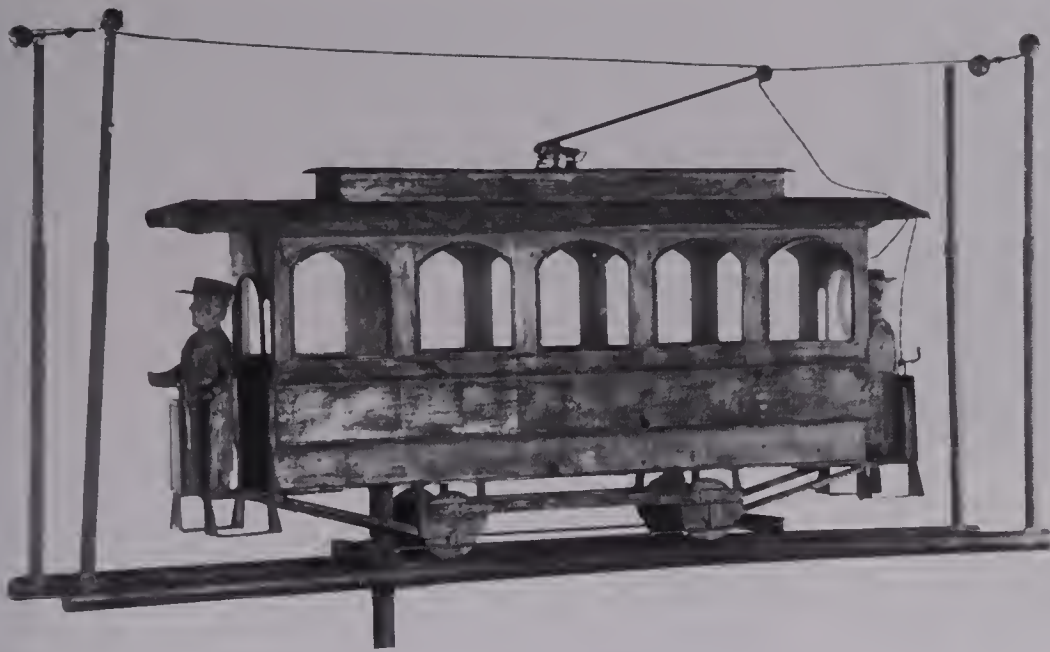
172 (below). Locomotive and tender. Artist unknown. Made in a railroad shop at Amesville, Connecticut. Late 1800s. Copper. L. 80". A smaller locomotive, so similar in design that it must have been made by the same craftsman, is known. Both vanes appeared on railroad stations in Maine. (Private collection)

173 (opposite, top). Trolley car. Artist unknown. United States. 1875–1900. Sheet copper. L. 49". (Greenfield Village and Henry Ford Museum, Dearborn, Michigan)

174 (opposite, center). Fire engine. Marked *Cushing & White/Waltham, Mass.* 1875–1885. Copper. L. 49½". Several other companies manufactured horse-drawn fire wagon weathervanes. The method of providing additional strength by running iron supports from the shaft to the underside of the vane appears to have been used only by Cushing & White. (Greenfield Village and Henry Ford Museum, Dearborn, Michigan)

175 (opposite, bottom). Locomotive. Artist unknown. Probably New England. 1850–1860. Iron, with original blue and red paint. H. 20". The windows in the cab of the Peerless reflect the Victorian Gothic taste, for they are in the form of pointed arches. (Private collection)







176 (above). Buggy. Artist unknown. United States. c. 1860. Copper. L. 30". Buggy weathervanes were especially popular for carriage houses and barns. This weathervane is beautifully designed and is reminiscent of the best carriages manufactured by such fine firms as Brewster & Company of New York City. (Private collection; photograph courtesy Gerald Kornblau Gallery, New York)



177 (left, center). 1909 Hupmobile. Artist unknown. United States. c. 1910. Copper. L. 53". The J.L. Mott ironworks was operating in New York as early as 1882. The firm was well known for its cast-iron pieces and appears to have produced weathervanes. Upon the closing of the firm, E.G. Washburne & Co. acquired many of their molds and carved wooden forms, which they continued to use until modern times. The Washburne firm is believed to have produced a Hupmobile weathervane, and this piece may possibly be from their shop. (Private collection)



178 (left, bottom). Touring car. Artist unknown. Connecticut. 1920s. Copper. L. 20". During the early twentieth century affluent families took great pleasure in motoring as a pastime. The touring car was a status symbol second to none. (David L. Davies)

179 (above). Roadster with driver. Artist unknown. Southern Maine. 1920. Metal, painted. W. 16". This vane was made by the man from whose barn it was removed. The maker was no longer living, and the elderly woman from whom the vane was purchased simply called him "The Old Man." Although the automobile had its inception early in Europe, it was rapidly developed in America at the turn of the twentieth century as a new form of private transportation for the common man. By the 1920s the automobile had achieved wide popularity and appeared across the entire American landscape. (David L. Davies)

180 (right). Touring car. Artist unknown. United States. Early 20th century. Copper. L. 27½". When the car was introduced into America, weathervanes were created to top service stations and repair shops. (Private collection)



181 (left). 1909 Rolls-Royce. Artist unknown. Connecticut. 1909. Iron. W. 38". In 1907 Rolls-Royce introduced its Silver Ghost model, which was smooth, quiet running, and handsome. Four of these automobiles were especially prepared and entered as a factory team in the 1913 Alpine Trials, and they virtually flew over the incredibly difficult 1,645-mile mountain racecourse, scoring brilliantly and winning seven prizes. In the twentieth century racing automobiles were commemorated for their feats by weathervane makers just as famous racehorses had been for theirs in the nineteenth century. (Private collection)

182 (below). 1931 Cadillac V-16 Phaeton four-door. Manufactured by Kennecott Copper Workshop. Woodside, California. 1931. Copper. L. of car 47", mounted on a 98" bronze arrow. Daniel C. Jacklin invented the process of extracting copper from low-grade ore and formed the Utah Copper Co., which ultimately became Kennecott Copper. His favorite car was the 1931 V-16 Cadillac Phaeton. This vane was presented to Daniel C. Jacklin by two vice-presidents of the Utah Copper Co. The license plate is dated 1931 with the letters DCJ and (K) design. The hubcaps are inscribed V-16. (Private collection)



WHIRLIGIGS

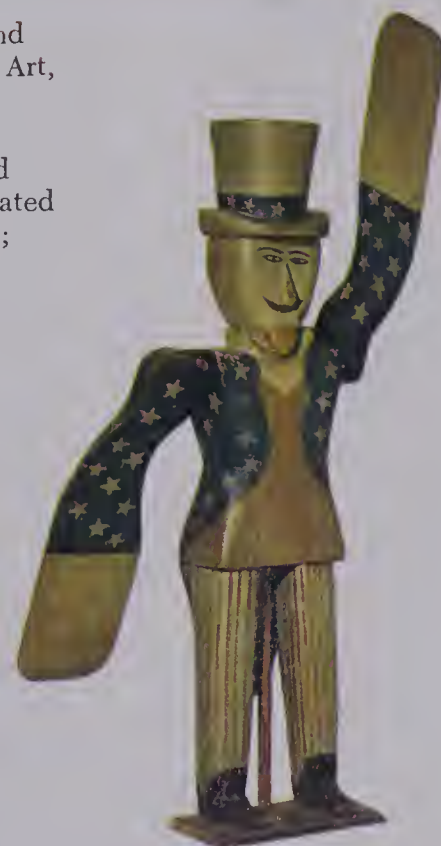


183 (above). Eagle with shield. Artist unknown. United States. 1850-1900. Pine, carved and painted. H. 14". Folk carvers throughout the nineteenth century embellished their representations of the eagle, an emblem of patriotism, with shields on their breasts. This extraordinary whirligig, which is in its original condition, is unique. (Mr. and Mrs. R. Scudder Smith)



184 (above). Uncle Sam. Artist unknown. New York. Late 19th century. Wood and metal, painted. L. 55½". This handsome whirligig is unusual in that the Canadian flag is carved and painted on one side of the tail and the American flag on the other. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)

185 (below). Propeller and flag. Artist unknown. United States. Late 19th century. Wood and metal. L. 18". Whirligig makers in their enthusiasm for the American nation flagrantly incorporated patriotic symbols into the designs of their pieces. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)



186 (above). Uncle Sam. Artist unknown. Found in Connecticut. c. 1875. Wood, painted. H. 20". Stars embellish the hat and jacket of this wind toy. (Collection of Howard and Jean Lipman)

187 (below); 187a (right). Soldier. Artist unknown. United States. c. 1850. Wood with original painted decoration. Dimensions unavailable. *Eureka* is painted on the shield-decorated chest of this powerful figure. (Private collection; photograph courtesy Gerald Kornblau Gallery, New York)



188 (opposite, bottom). Soldier. Artist unknown. Probably New England. 1870–1880. Wood. H. 38". Large-headed tacks were used for trimming the jacket and boots and for the eyes. (The Barenholtz Collection)

189 (right). Sailor. Artist unknown. New England. c. 1840. Wood. H. 24". The face on this wind figure is meticulously carved. During the nineteenth century soldiers, sailors, policemen, and other figures of authority, whose heroic deeds children were encouraged to emulate, also caught the fancy of the naïve artist. Whirligigs were frequently based on idealized representations of men working in these professions. (Collection of Isobel and Harvey Kahn)

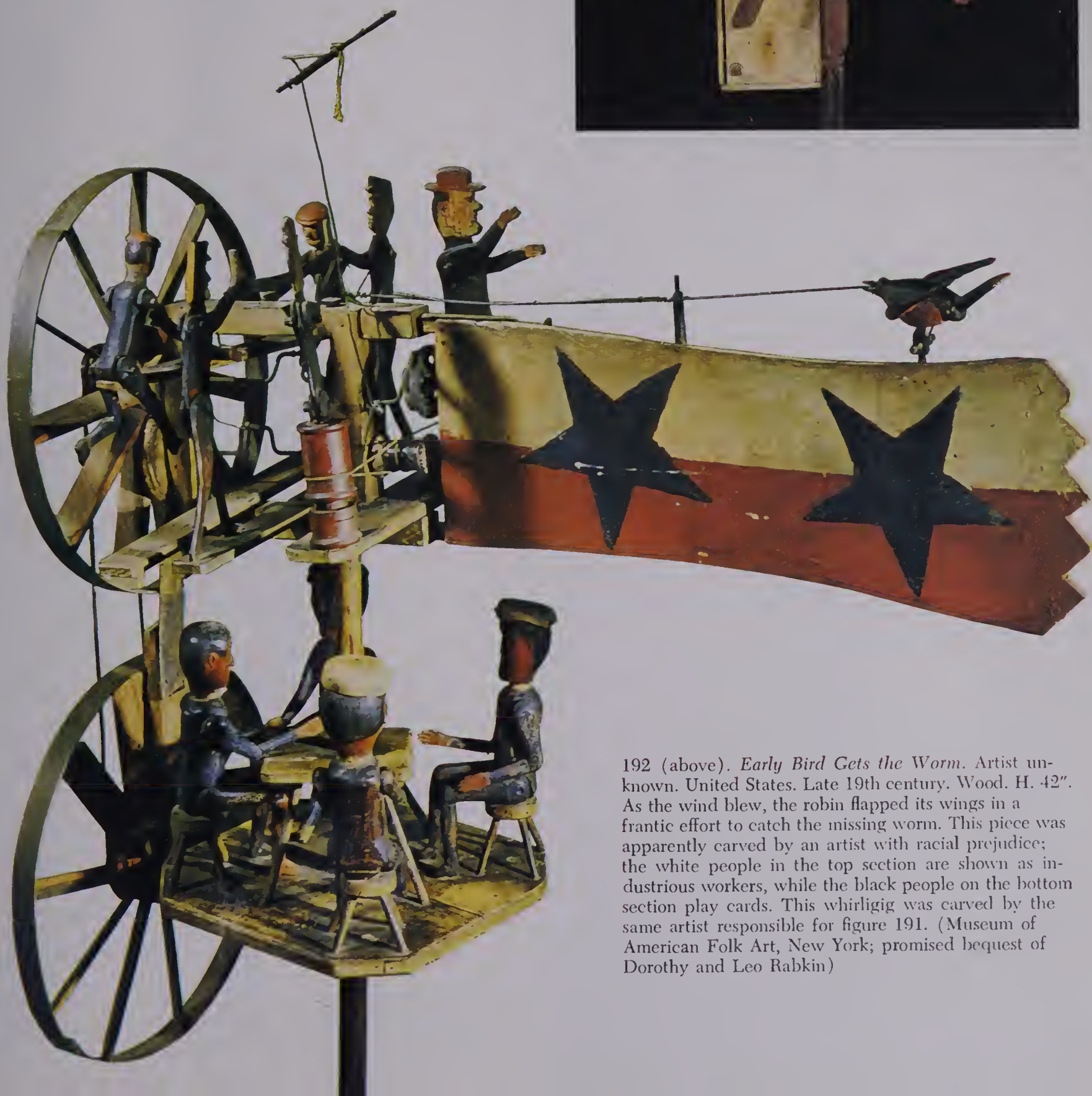


190 (above); 190a (right). Sporting gentleman. Artist unknown. New York. 1875–1900. Hardwood, carved. H. including paddles 31". This whirligig, with beautifully carved details, has weathered significantly, giving it a warm surface glow that only extensive use can impart. (George E. Shoellkopf Gallery, New York)





191 (right); 191a (opposite). Fighting cats. Artist unknown. United States. Late 19th century. Wood, carved and constructed, painted; metal fan. H. 27½". This construction is mounted over a gearbox containing metal springs and wooden gears. The springs, when wound by a hand crank on the rear of the box, allow the whirligig to run by mechanical means as well as by wind power. This whirligig is one of three similar works known from the same hand. (The Hall Collection)



192 (above). *Early Bird Gets the Worm*. Artist unknown. United States. Late 19th century. Wood. H. 42". As the wind blew, the robin flapped its wings in a frantic effort to catch the missing worm. This piece was apparently carved by an artist with racial prejudice; the white people in the top section are shown as industrious workers, while the black people on the bottom section play cards. This whirligig was carved by the same artist responsible for figure 191. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)

193 (left). Gentleman with hat. Artist unknown. United States. c. 1870. Wood, painted. H. 42". Whirligigs often display an originality of design that makes them especially appealing. The body of this monumental piece is elongated, emphasizing its extreme height. (Private collection; photograph courtesy Bill Holland, Philadelphia)

194 (below). Civil War soldier. Artist unknown. Pennsylvania. 1860–1865. Pine. H. 30". Several whirligigs by the artist who carved this piece are known. The soldier's coat is sensitively carved and it and his trousers are painted blue. The paddles are red and white. Once again the artist has demonstrated a preoccupation with the American theme. (Barry Cohen Collection)



195 (opposite, top left). Zouave. Artist unknown. United States. c. 1865. Wood, polychromed. H. 27¾". The Zouave was originally a member of a French infantry unit composed of Algerian recruits who dressed in colorful Oriental uniforms and were known for their precision drills. During the Civil War some units of Union soldiers adopted a flamboyant costume patterned after the French prototype. (Howard and Catherine Feldman Collection)

196 (opposite, right). Black man. Artist unknown. United States. 20th century. Wood, painted. H. 33½". (James Kronen)



197 (below). Black man. Artist unknown. Midwest. 1880. Wood and tin, painted. H. 18". The face of this piece is fashioned from tin. It might originally have been intended for a doll or other toy as it seems highly unlikely that it would have been made specifically for a whirligig because it is made from stamped metal. (Jay Johnson: America's Folk Heritage Gallery, New York)





198 (top). Windmill. David Butler (b. 1898). New Orleans, Louisiana. c. 1950. Wood, tin, and plastic, painted. L. 57". Butler was forced to retire in his sixties after suffering a disabling accident. He now spends his time creating sculptures, including windmills, animals, and decorated benches. (Museum of American Folk Art, New York; gift of William A. Fagaly in honor of Bruce Johnson)

199 (above). David Butler. (Photograph courtesy William A. Fagaly)



200 (opposite, bottom). Man with red jacket. Artist unknown. New York State. Late 19th century. Wood, painted. H. 32". Many whirligigs are meticulously carved, skillfully painted, and fitted with almost precision mechanisms. Others, like those illustrated on these two pages, are crude. Crudeness, however, does not necessarily mean a lack of merit, for often the artist with limited technical ability imbues his figures with a strength and a vitality that adequately compensate for his lack of carving skill. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)

201 (right). Two figures. Artist unknown. Found in Florida. c. 1850. Wood. H. 17". The spiked hats are an unusual feature. (Collection of Isobel and Harvey Kahn)

202 (below). Woman with American flag. Artist unknown. New England. Early 20th century. Wood. L. 26½". (Herbert W. Hemphill, Jr.)







203 (opposite). George Washington on horseback. Artist unknown. Found in Henry County, Indiana. Mid-19th century. Wood, carved. H. 12¼". The sculptural quality of this whirligig is fully realized. The artist-craftsman who fashioned it chose to construct the horse with a single leg, both front and back. (The Hall Collection)

204 (top, left). Man with propeller arms. Artist unknown. New England. Early 20th century. Wood. H. 13". (Collection of Isobel and Harvey Kahn)

205 (top, center left). Black Indian. Artist unknown. New England. 19th century. Wood and pewter. H. 10". (Collection of Isobel and Harvey Kahn)

206 (top, center right). Soldier. Artist unknown. Pennsylvania. Before 1850. Wood, carved and painted. H. 21¾". This grinning soldier wears the uniform associated with the War of 1812. (George E. Schoellkopf Gallery, New York)

207 (top, right). Schoolboy with cap. Artist unknown. Found in Wisconsin. Late 19th century. Wood and metal. H. 11½". (The Hall Collection)



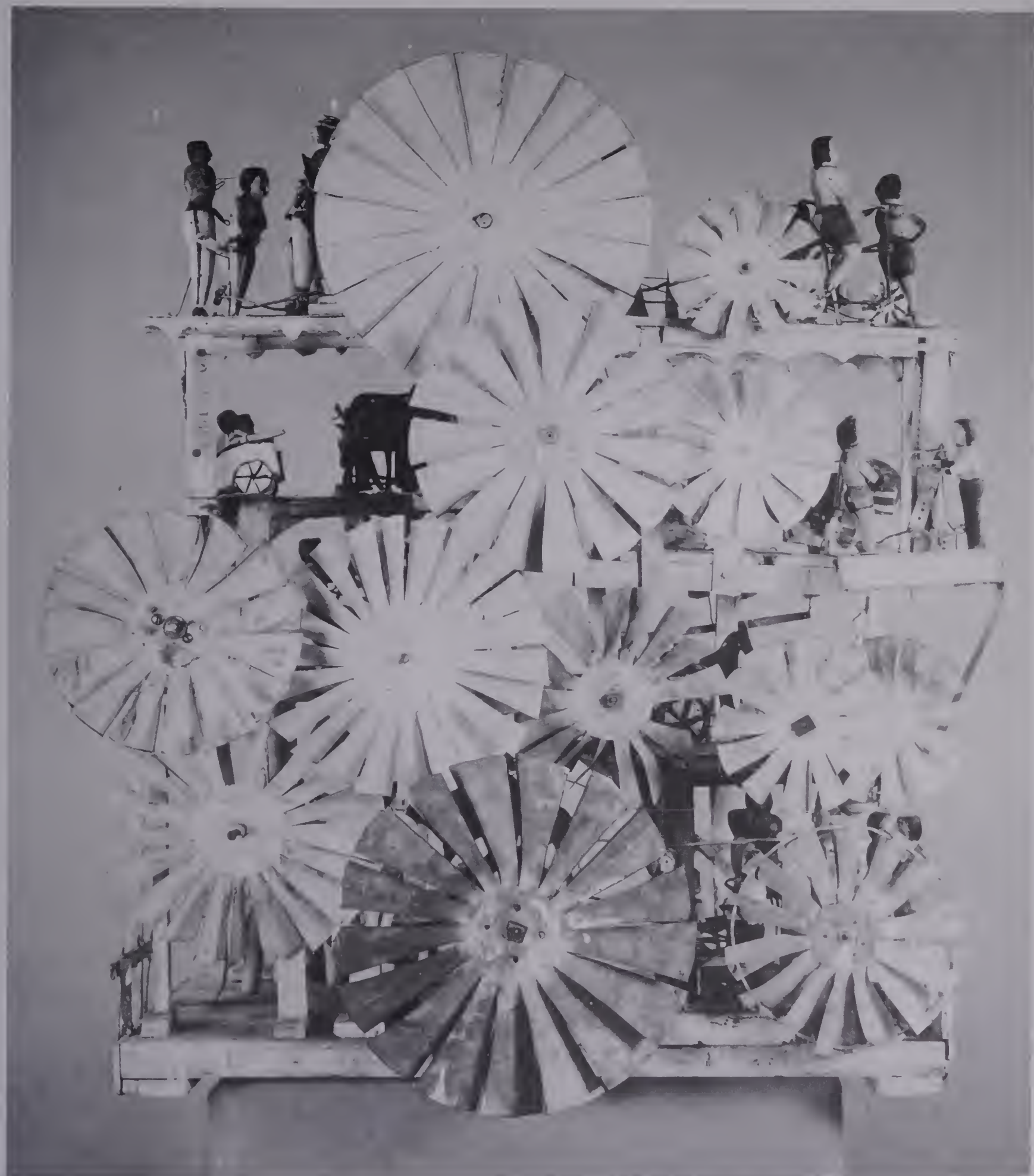
208 (right). Man in boat. Artist unknown. Found at Readfield Depot, Maine. c. 1870. Wood. Dimensions unavailable. (Current whereabouts unknown)

209 (right); 209a (opposite). Four-story whirligig. Artist unknown. Ohio. 1958. Wood, polychromed, and tin. H. 27". Few whirligigs are as complex as this piece, which is filled with animated human and animal figures. (Jeremy and Barbara Samson)



210 (below). Tinsmith pushing a grinding wheel. Artist unknown. New England. Early 19th century. Tin. Dimensions unavailable. This vane was found in Marblehead, Massachusetts, where it had been inadvertently enclosed between plaster walls when a house was being renovated in the early twentieth century. (Private collection; photograph courtesy America Hurrah Antiques, N.Y.C.)







211 (opposite). Sailor. Artist unknown. New England. c. 1840. Wood. H. 21". This is one of two nearly identical whirligigs by the same artist. (Collection of Isobel and Harvey Kahn)

212 (below). Hessian soldiers. Artist unknown. United States. Early 19th century. Wood. H. of tallest figure 26". Any yard that sported these dazzling figures would have been fun to visit. (Mr. and Mrs. Robert Peak and Mr. and Mrs. Harvey Kahn; photograph courtesy Kennedy Galleries, Inc., New York)



213 (right, top). Man with a spiked hat. Artist unknown. New England. Late 19th or early 20th century. Pine. H. 29 1/4". (Private collection)

214 (right, bottom). Revolutionary War soldier. Artist unknown. United States. Early 19th century. Wood, painted. H. 29". The decorative epaulets and braid are especially detailed on this whirligig. Of particular interest is the manner in which the paddles are attached to the arms. (Photograph courtesy Sotheby Parke Bernet, Inc., New York)





215 (above). Man in automobile. Artist unknown. Phillipsburg, New Jersey. 1920s. Wood and metal. L. 11½". The artist responsible for this whirligig also created the other pieces illustrated on this and the following page. His whimsical sense of design is highly inventive. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)



216 (left). Squirrel. Artist unknown. Phillipsburg, New Jersey. 1920s. Wood and metal. L. 11". The method of attaching the tail is curious, for a piece constructed in this way would not have withstood long periods of exposure. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)

217 (right). Dutch girl. Artist unknown. Phillipsburg, New Jersey. 1920s. Wood and metal. H. 6". Nearly identical figures were used by quiltmakers throughout the 1920s and 1930s. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)

218 (opposite, top). Submarine. Artist unknown. Phillipsburg, New Jersey. 1920s. Wood and metal. L. 13". The first practical submarine is generally conceded to have been built around 1620 by Cornelis Jacobszoon Drebbel. The first submarine used in combat was invented by the American, David Bushnell, in 1776. The artist who fashioned this whimsical piece probably was unfamiliar with the work of either man. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)





219 (below). Man riding a pig. Artist unknown. Phillipsburg, New Jersey. 1920s. Wood and metal. L. 11½". It is doubtful that any of this group of whirligigs was really intended for extensive outside use. This piece, like the squirrel, would have been exceedingly fragile. (Museum of American Folk Art, New York; promised bequest of Dorothy and Leo Rabkin)





220 (above). Horses and riders. Artist unknown. Ohio. 20th century. Wood and metal, painted. H. 21½". Few wind vanes, or toys, possess the monumental beauty seen in this example. The horse and rider motif is repeated in figure 222, which is obviously by the same maker. The wind cups and the riders' hats are made of tin. (Collection of the International Folk Art Foundation in the Museum of International Folk Art, Santa Fe, New Mexico)

221 (opposite, top). Man in airplane. Artist unknown. Ohio. c. 1920. Wood, painted. Wingspan 28". Although this piece was found in New England, stylistically it unquestionably relates to figures 220 and 222 and is certainly by the same unidentified artist. (America Hurrah Antiques, N.Y.C.)



222 (below). Horse and rider. Artist unknown. Ohio. 20th century. Wood and metal. H. 21". The treatment of the face and head and the nearly identical propeller relate this piece to the man in the airplane (fig. 221). (James Kronen)





223 (above). Plump gentleman. Artist unknown. United States. Mid-19th century. Wood. H. 70". This whirligig is one of the largest known. Its sensuous sculptural quality is most apparent when viewed firsthand. (Collection of Gladys Sanders)

224 (right, top). Man in a peaked hat. Artist unknown. United States. Late 19th century. Wood, leather, and metal. H. 23". Part of an old shoe was used in the construction of this piece. (David L. Davies)

225 (right, bottom). Man with painted face. Artist unknown. Found in Pennsylvania. 19th century. Wood and tin. H. 10". A turned piece of wood forms the body of this piece. The method of construction of this whirligig is distinctive. The legs of two other pieces, which appear to be by the same craftsman, are attached in an identical manner. (The Hall Collection)

226 (opposite). Soldier. Artist unknown. Pennsylvania. c. 1860. Wood. H. 14¾". A soldier with such formidable bladelike chopping swords would prove a difficult adversary. The method of attaching the blades is unusual. (The Hall Collection)





227 (left). Man in fedora. Artist unknown. United States. e. 1895. Wood. H. 24". The bodies on most whirligigs are three-dimensional; however, the legs, the body, and the head on this piece have been sawn from a board and only the legs have been rounded. (Mr. and Mrs. Edwin Braman)

228 (left, center). Theodore Roosevelt. Artist unknown. United States. e. 1908. Painted wood with wire spectacles. H. 11¼". Although Theodore Roosevelt served as President of the United States and Governor of New York State, he perhaps is best known as "Rough and Ready Teddy," leader of the Rough Riders in the Spanish-American War. This piece retains its original finish. (The Hall Collection)

229 (below). Gentleman in green jacket and red pants. Artist unknown. United States. Second quarter of 20th century. Wood, painted. H. 28". (Private collection)



230 (opposite). Tower of the Four Winds. WED Enterprises. Burbank, California. 1964. Metal. H. 120'. This tower of revolving shapes stood in front of the Pepsi-Cola pavilion at the New York World's Fair of 1964/65. Visitors were delighted with its more than 100 colored shapes and forms that whirled and twirled in the wind. Many artists and craftsmen in rural America are still fascinated by the whirligig or wind toy, and occasionally one comes upon a front yard covered with carefully fashioned wind toys that are activated by the gentlest breeze. (© Walt Disney Productions; photograph courtesy The New York Public Library)





TEXT NOTES

1. *Early Maine Weathervanes*, brochure for a special exhibition at the Treat Gallery, Bates College, Lewiston, Maine, 1971.
2. Mabel M. Swan, "On Weather Vanes," *The Magazine Antiques*, 23, no. 2 (February 1933), p. 64.
3. *Ibid.*, p. 65
4. George Washington to Joseph Rakestraw, *Writings from the Original Manuscript Sources 1745-1799*, vol. 29, p. 250, The Mount Vernon Ladies' Association of The Union, Mount Vernon, Virginia.
5. George Washington to George A. Washington, *Supplementary Letters*, The Mount Vernon Ladies' Association of The Union, Mount Vernon, Virginia.
6. Kenneth Lynch, Sr., to the author, April 1979.
7. *Illustrated Catalogue and Price List of Copper Weather Vanes and Finials Manufactured by J. W. Fiske*, 21 and 23 Barelay Street and 26 and 28 Park Place, New York (1875), pp. 20, 25.

CAPTION NOTE

1. "Drowne's Wooden Image," *The Complete Short Stories of Nathaniel Hawthorne* (New York: Doubleday & Co., 1959).



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- "Washington's Weather Vane." *The Magazine Antiques*, 47, no. 2 (February 1945).
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- Winchester, Alice, ed. *The Antiques Treasury*. New York: E. P. Dutton & Co., 1959.

231 (left). Black man swatting bee. Artist unknown. Midwest. 1880. Wood and tin, painted. H. 18". A comparison between this whirligig and figure 197 shows that they were undoubtedly made by the same craftsman. The piece in figure 197 retains its original finish, while this one still has the insect attached to the man's head. Whirligig makers often attempted to provide humor in their pieces, for they were intended to amuse. (Private collection)

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